

SE

UNIVERSITY OF  
PENNSYLVANIA  
LIBRARIES







AN INTERPRETATION OF THE CAPTAIN FREDERICK PABST MANSION:  
THE RESPONSE BASED APPROACH

Cheryl Elaine Brookshear

A THESIS

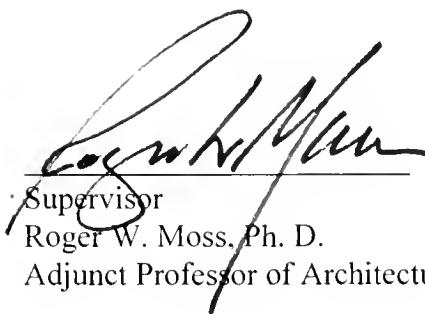
in

Historic Preservation

Presented to the Faculties of the University of Pennsylvania in  
Partial Fulfillment of the Requirements for the Degree of

MASTER OF SCIENCE

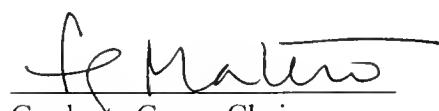
2000



Supervisor  
Roger W. Moss, Ph. D.  
Adjunct Professor of Architecture



Reader  
Carlen I. Hatala  
Associate Planner  
Historic Preservation  
City of Milwaukee



Graduate Group Chair  
Frank G. Matero  
Associate Professor of Architecture

File # 113-0007873

UNIVERSITY  
OF  
PENNSYLVANIA  
THEATRE

## Table of Contents

<i>Table of Contents</i> .....	<i>i</i>
<i>List of Illustrations</i> .....	<i>iii</i>
<i>Introduction</i> .....	<i>I</i>
<i>Chapter One: The Captain Frederick Pabst Mansion</i> .....	<i>4</i>
<b>History of the Pabst Mansion</b> .....	<b>5</b>
Building the Mansion.....	10
Captain Pabst .....	39
Pabst Begins Brewing .....	41
Charities .....	46
The Captain's Family .....	49
Domestics.....	53
Family Life in the Mansion .....	57
<i>Chapter Two: Background on Discovery and Effective Interpretation</i> .....	<i>70</i>
<b>Discovery Defined</b> .....	<b>70</b>
<b>Successful Interpretation:</b> .....	<b>72</b>
Relevance:.....	73
Retention:.....	75
Framework:.....	75
<i>Chapter Three: Discovery Methodology in Historic Homes</i> .....	<i>78</i>
<b>Objective of History and its Relationship to Other Subjects:</b> .....	<b>78</b>
<b>Response-Based Approach: from Literature to History:</b> .....	<b>78</b>
<b>The Historic House Museum Environment:</b> .....	<b>81</b>
The Interpreters.....	82
<i>Chapter Four: A Case Study of the Response-Based Approach for The Captain Frederick Pabst Mansion</i> .....	<i>86</i>
<b>Interpretive Objective</b> .....	<b>86</b>
<b>Physical Preparation</b> .....	<b>88</b>
Tour Path .....	95
<b>The Tour</b> .....	<b>96</b>
Orientation .....	96
The Front Hall.....	99
The Southeast and Southwest Parlors .....	100
The Dining Room.....	103
The Smoking Room .....	104
The Northwest Bedroom.....	106
Southwest Room .....	107
Elsbeth's Bath .....	107
Master Sitting Room .....	108
Master Bedroom .....	110
Servants' Wing.....	112
Servants' Dining Room.....	112



Butler's Pantry .....	113
Pavilion .....	113
<b><i>Conclusion</i></b> .....	<b>115</b>
<b><i>Appendix A: Chain of Title</i></b> .....	<b>117</b>
<b><i>Appendix B: Inventory of Contents of Residence of Mrs. Maria Pabst</i></b> .....	<b>129</b>
<b><i>Appendix C: The Daily Journal</i></b> .....	<b>135</b>
<b><i>Appendix D: Sample Room Book Page</i></b> .....	<b>137</b>
<b><i>Bibliography</i></b> .....	<b>138</b>
<b>Primary Sources:</b> .....	<b>138</b>
<b>Secondary Sources:</b> .....	<b>138</b>
<b><i>Index</i></b> .....	<b>143</b>



## List of Illustrations

### Images

Image 1: Pabst Mansion Exterior, Wisconsin Heritages, Inc., Milwaukee, WI.

Image 2: Main Hall Looking East, Wisconsin Heritages, Inc., Milwaukee, WI.

Image 3: Main Hall Looking West, Wisconsin Heritages, Inc., Milwaukee, WI.

Image 4: West Parlor Looking East, Wisconsin Heritages, Inc., Milwaukee, WI.

Image 5: West Parlor Looking West, Wisconsin Heritages, Inc., Milwaukee, WI.

Image 6: East Parlor Looking North, Wisconsin Heritages, Inc., Milwaukee, WI.

Image 7: Dining Room Looking Southwest, Wisconsin Heritages, Inc., Milwaukee, WI.

Image 8: Dining Room Looking West, Wisconsin Heritages, Inc., Milwaukee, WI.

Image 9: Dining Room Looking East, Wisconsin Heritages, Inc., Milwaukee, WI.

Image 10: Smoking Room Looking Northeast, Wisconsin Heritages, Inc., Milwaukee, WI.

Image 11: Smoking Room Looking Southeast, Wisconsin Heritages, Inc., Milwaukee, WI.

Image 12: Northwest Bedroom Looking East, Wisconsin Heritages, Inc., Milwaukee, WI.

Image 13: Southwest Room Looking East, Wisconsin Heritages, Inc., Milwaukee, WI.

Image 14: Southwest Room Looking West, Wisconsin Heritages, Inc., Milwaukee, WI.

Image 15: Master Sitting Room Looking South, Wisconsin Heritages, Inc., Milwaukee, WI.

Image 16: Master Sitting Room Looking North East, Wisconsin Heritages, Inc., Milwaukee, WI.

Image 17: Third Floor South West Room, Wisconsin Heritages, Inc., Milwaukee, WI.

Image 18: Cooking Kitchen, Wisconsin Heritages, Inc., Milwaukee, WI.



## Figures

Figure 1: First Floor Floor Plans, Wisconsin Heritages, Inc., Milwaukee, WI.

Figure 2: Second Floor Floor Plan Prior to Elevator Installation, Wisconsin Heritages, Inc., Milwaukee, WI.

Figure 3: Tour Route, Wisconsin Heritages, Inc., Milwaukee, WI.



## Introduction

The American Association of Museums defines a museum as, a legally organized not-for-profit institution or government entity; be essentially educational in nature; have a formally stated mission; with one full-time paid professional staff person who has museum knowledge...present regularly scheduled programs and exhibits that use and interpret objects for the public according to accepted standards; have a formal and appropriate program of documentation ,care and use of collections and/or tangible objects; have a formal and appropriate program of maintenance and presentation of exhibits.<sup>1</sup>

Because each museum presents different information, each develops its own interpretive methods and techniques. Anthropology and natural history museums, for example, frequently use signs and subtle gallery planning to guide visitors through the material. Museums for science and technology are now moving to discovery techniques also called experiential learning. In these cases visitors manipulate exhibits to "discover" the scientific principles involved. Historical museums cannot have their programs easily categorized. Depending on the available resources and the material presented, they use a wide variety of techniques. Generally, historical societies with a museum are presenting the history of a community and use the gallery techniques of an anthropology museum. This suits well since the material presented is anthropological in nature.

---

<sup>1</sup> *Museum Accreditation Criteria and Characteristics*, American Association of Museums, October 22, 1997, pp.1-2.



Historic sites tend to be split. Some sites use the gallery technique, although this has drawbacks since the spaces can not be arranged according to how people learn, but remain in their historic configuration. Also, historical sites may use guided tours with a lecture format; this type of presentation seems to be limited to nature walks and historic sites. Other sites use the discovery techniques similar to those in science museums. These are often called "living history museums". In these museums interpreters recreate tasks which occurred in the setting at the time being presented. This method derived from experimental anthropology and archeology where scientists -- upon deciding from fragments how a process occurred -- would duplicate the process to prove their theories.

Educational theory and techniques are constantly undergoing revision, and the museum community attempts to revise its programming to offer the best educational experience. This requires looking at all possible techniques even those that may not at first appear to suit the museum. This is especially true of historic sites. Past techniques have been chosen to help protect and preserve the site, but as conservation measures and educational techniques change the interpretation should also change.

The number of museums using the discovery or experiential techniques has been growing across the country. Including these methods in more historic sites should be carefully considered. Discovery techniques offer many educational benefits and several techniques exist and can be adapted to a site. This paper will look at the benefits and varieties of this technique and then look at how it can be applied to a specific site. The Captain Frederick Pabst Mansion in Milwaukee, Wisconsin provides a case study for the development of a new interpretive approach. However, no interpretation is possible without a full understanding of the site: thus the first chapter documents the history of the



mansion. Next, this paper examines the use of discovery techniques in interpretation and an explanation of the approach suggested for the mansion. Lastly, the approach is applied to the mansion.



## **Chapter One: The Captain Frederick Pabst Mansion**

The Captain Frederick Pabst Mansion is situated just on the edge of downtown Milwaukee, Wisconsin. Built between 1890 and 1892, the mansion has Flemish Renaissance detailing. Captain Frederick Pabst built it as a home for his family shortly after his most successful year as head of the Pabst Brewing Company. Captain Frederick Pabst (1836-1904) is best known as a beer baron, but he was an important figure in Milwaukee's history. He was involved in many of the changes in the late 1800s which transformed Milwaukee from a frontier town into a thriving city. As a German immigrant, Captain Pabst was one of the many immigrants who changed their own destinies in America. He maintained his German roots in the predominately German Milwaukee which has retained its German heritage. He lived in the mansion with his wife and granddaughter, with grown children returning on occasion, until his death in 1904. His wife, Maria Best Pabst (1842-1906), died two years later. His children, who owned homes of their own, sold the mansion in 1908.

The Catholic Archdiocese purchased the mansion and it was the home and offices of five Archbishops. These archbishops guided the church through many changes as all the ethnic groups came together and defined the Catholic Church in America. Each Archbishop dealt with different issues in the expanding and changing church. Over the years they maintained the mansion making only cosmetic changes. Despite the generous size of the mansion, however, it did not fit their needs and they sold it in 1976. (See Chain of Title Appendix A)



Seen as a vestige of a by gone day with no financial prospects, the mansion was slated for demolition. Several groups attempted to find alternate uses. In 1978, The Captain Frederick Pabst Mansion, Inc., purchased it and began restoring the mansion as a historic house museum.

Today The Captain Frederick Pabst Mansion, Inc., operates the mansion with a staff of 4 full-time and 2 part-time professionals and a dedicated corps of volunteers. In the struggle to save the mansion, some of the surrounding land and the carriage house was lost. With the first floor completely restored and work beginning on the second floor, it is Milwaukee's only house museum open on a daily basis. Approximately 30,000 visitors from all over the country and the world visit the mansion each year.<sup>2</sup> As the mansion enters its third decade as a historic site and nears complete restoration, it is now time to plan for its future as an educational force in the community.

## **History of the Pabst Mansion**

The Pabst Mansion at 2000 West Wisconsin Avenue is only one of several such houses built by the Pabst family in Milwaukee. The one built by Captain Frederick Pabst, the *paterfamilias*, stands on its grassy lot flanked by two modern buildings. These two buildings screen the mansion from those passing on busy Wisconsin Avenue. This was not always the case. Wisconsin Avenue was once lined with a number of large houses and mansions, arching trees, and green lawns. Before that it was a simple muddy road traversed by springs and had few houses and was known as Spring Street. This small road traveled west on the plateau north of the Menomonee River which flows east to join the Milwaukee and Kinnickinnic Rivers.



These rivers are the reason for the city's location. The meeting of the rivers formed the best harbor between Chicago and Green Bay.<sup>3</sup> As a result, the French Canadian and Native American trading post became the object of land speculation once the Native tribes ceded the land to the United States government. Bryon Kilbourn and Solomon Juneau established competing communities on the east and west banks of the Milwaukee River. They filled swamps and flattened hills to create developable lots. Both towns grew quickly. The original Kilbourntown, as the west side of the river was called, extended only as far as present Thirteenth Street, but the corporate limits of 1846 extended the city limits west to Twenty-seventh Street.<sup>4</sup> Milwaukee was a walking city and the majority of the population remained on the edges of the rivers; the area to the west and north remained sparsely populated on large tracts.

Spring Street traveled from the densely populated west bank of the Milwaukee River past the western city limits. The houses on Spring Street closest to the city limits were generally on large lots interspersed with vacant lots and farmland. The half-acre lot just east of the quarter section line for section 30 town 7 range 22 was no exception. (The Northwest Ordinance divided land into sections, ranges and towns for government sale. Section 29 to the east contained the heart of Milwaukee.) Harrison Ludington, an early Mayor of Milwaukee and Governor of Wisconsin, purchased land in the North East

---

<sup>2</sup> Based on the Admission Statistics of The Captain Frederick Pabst Mansion, Inc. 1997.

<sup>3</sup> Roger D. Simon, "The City Building Process: Housing and Services in New Milwaukee Neighborhoods 1880-1910" *Transactions of the American Philosophical Society* (Vol.1 Part 5 1978), p.10.

<sup>4</sup> Landscape Research, *Built in Milwaukee: An Architectural View of the City* (Milwaukee: City of Milwaukee, Department of City Development, 1981), p.164.



quarter of Section 30. When he sold an 80 x 312' lot to S.B. Scott in 1860, there was a barn or stable on the lot.<sup>5</sup>

There may also have been a house. S. B. Scott was able to change his address to "Spring av." the same year as the purchase.<sup>6</sup> In addition, Marion Ogden's *Homes of Old Spring Street* states, "beyond the very wide Ludington property and nearly contemporary with its house, S. C. Scott, listed as "Bank cashier," occupied a home that stood high just opposite the head of 20<sup>th</sup> St."<sup>7</sup> Harrison Ludington's house was built c. 1858, and why he would build a second home on his property is unknown.<sup>8</sup> The house S. B. Scott moved into was described as "being a rather plain brick house up a curving driveway."<sup>9</sup> A fire insurance map updated to 1892 shows the tail end of a back porch under the plans for the Pabst mansion.<sup>10</sup> The alignment and porch location appear similar to the two other houses just east of it. All three were probably built in the Greek Revival or Italianate Revival style popular at the time. Judging by the 1860 census, the house had ample room. S. B. Scott lived with his wife, 5 children, 4 individuals (who were most likely boarders) and 2 servants. (Table 1)<sup>11</sup> Visiting any of these individuals may have been difficult without thorough directions. The city directories locate the house at "Spring street," Spring Street near the city limits, and Spring Street and the corner of 20<sup>th</sup>. This variety of location indicates the rural nature of the area. Subdivision had only reached to

---

<sup>5</sup> Deed Book 109 p.37, March 15,1860, Registrar of Deeds, Milwaukee County Courthouse, Milwaukee, WI.

<sup>6</sup> *Wright's Directory of Milwaukee* (Milwaukee,1860)

<sup>7</sup> Marion G. Ogden, *Homes of Old Spring Street* (Milwaukee, WI: Hammersmith-Kortmeyer Co.,1946), p.26. Ogden says an S.C. Scott lived in the house, all other records, directories and census, agree on S. B. Scott. Apparently, Ogden was mistaken, or an error occurred in printing.

<sup>8</sup> *Ibid.* p.24.

<sup>9</sup> *Ibid.* p.26.

<sup>10</sup> *Racher's Fire Insurance Atlas of the City of Milwaukee Updated to 1892*, Milwaukee Public Library, Milwaukee, WI.



about 11<sup>th</sup> Street. As a banker, S. B. Scott had substantial real estate holdings amounting to \$25,400.

**Table 1 1860 Census**

Name	Age	Sex	Occupation	Place of Birth
S. B. Scott	40	M	Banker	New York
Catherine A. Scott	35	F		New York
Wm. H. "	16	M	Student	Wisconsin
Sarah E. "	12	F		Wisconsin
Fredk. M. "	10+	M		Wisconsin
Katie V. "	7	F		Wisconsin
Francis C. "	5	F		Wisconsin
Sarah E. Perry	17	F	Sewing	
Sarah Myers	70	F		New York
Delia Saveiney	24	F	Domestic	Galway
Kate Saveiney	25	F	Domestic	Galway
John Shanly	21	M	Laborer	Amagh

In 1868, the Ludingtons begin to buy back the property again. The following year S. B. Scott is listed as living in a boarding house and then disappears from the directories. James and Charles Ludington purchase the property as an investment and transfer it between them as needed until 1880. James Ludington was involved with the lumber firm Ludington, Wells & Van Schaick. Harrison Ludington was the senior partner in the firm, but James was heavily involved, taking up residence in the firm's offices. Charles Ludington lived in New York. James Ludington never lived at the house.

No lease agreement is recorded in county records, but the property was leased to John Hustis. Ogden states, "in 1871 the place was occupied by John Hustis."<sup>12</sup> He may have moved in 1870; the city directories list him on Spring Avenue in 1870. The 1870 census index also includes a Hustis in the 4<sup>th</sup> ward, but the record is not in the census listings. John Hustis was a lawyer from New York. The city directories list him as a

---

<sup>11</sup> 1860 United States Census, Milwaukee Public Library, Milwaukee, WI.



resident sporadically, but his wife is listed regularly. (He is listed for the years 1870, 1872, 1873, and 1875. His wife is listed in all other years until 1886 using either her first name or Mrs. John Hustis. In 1877 the directories err naming her as her son's wife, the 1880 census indicates he had never been married.) The 1880 census lists Laura F. Hustis as married not widowed, yet her husband has not been in the city for five years. He spent his time founding Hustisford in Dodge County. Charles J. Hustis, the son, remained with his mother and sisters. He was first listed in 1874 as a 22 year-old bookkeeper. He also worked as a grain dealer and was a stockbroker and real estate agent when he left the house. A young Charles was the sole male in the household with three older sisters and a servant. In 1887, Mrs. John Hustis is no longer listed in the directory and Charles, now a stockbroker moves to 26<sup>th</sup> street. This is the year the lease ends. While the family was living in the house, the city had expanded. The area to the west had been subdivided in to lots in 1866 and the area to the east in 1869.<sup>13</sup> The directories reflect this increasing urbanization giving the home the address 1922 Spring Street in 1873.

**Table 2 1880 Census**

Name	Age	Relationship	Occupation
Hustis Charles J.	28		Grain Dealer
" Laura A	66	mother	Keeping House
" Mary	38	sister	At Home
" Josephine	36	sister	At Home
" Florence	34	sister	At Home
Smith Josephine	22		Servant

<sup>12</sup> Marion G. Ogden, *Homes of Old Spring Street* (Milwaukee, WI: Hammersmith-Kortmeyer Co., 1946), p. 26.

<sup>13</sup> Plat book vol. 2 p.150 and Plat book vol. 13 p.47-48, Registrar of Deeds, County Courthouse, Milwaukee, WI.



Mansion building began on Spring Street in the 1870s. It was soon apparent that Spring Street no longer fit the street, and in 1876 it was renamed Grand Avenue.<sup>14</sup> In 1880 Captain Pabst purchased the former Scott/Ludington land and house along with property to the west.<sup>15</sup> He first considered building in his own mansion on the site in 1887, but was stalled because of the lease to the Hustis'.<sup>16</sup>

### Building the Mansion

The year after the lease expired, Captain Pabst announced plans for his new home.<sup>17</sup> He had been living with his family in a large Victorian house next to the brewery.<sup>18</sup> The newspaper stated, "Capt. Pabst says that under no circumstances would he remove from his present home, but for the fact that he needs it as a place of business in connection with the brewery. The present dwelling house will be used for office purposes, and other buildings will be erected upon the land."<sup>19</sup> Although the avenue was mainly English speaking, Pabst began a German infiltration which was to result in a corresponding avenue to the north, Highland Boulevard, being nick-named "sauerkraut row".

The Captain secured the firm of Ferry and Clas to design his new home. Ferry and Clas were both American-born architects. George B. Ferry (1851-1918) was born and raised in Massachusetts and educated at the Massachusetts Institute of Technology. Alfred C. Clas (1860-1942) was born in Wisconsin, the son of German emigrants. He

---

<sup>14</sup> Carl Baehr, *Milwaukee Streets: The Stories Behind Their Names* (Milwaukee, WI: Cream City Press, 1995), p.284.

<sup>15</sup> Deed Book 239 p. 276, Registrar of Deeds, County Courthouse, Milwaukee, WI.

<sup>16</sup> "Capt. Pabst to Build a New Residence" *The Milwaukee Sentinel*, November 2, 1889.

<sup>17</sup> Ibid.

<sup>18</sup> Russell H. Zimmerman, *Magnificent Milwaukee: Architectural Treasures 1850-1920* ( Milwaukee, WI: Milwaukee Public Museum, 1987), p. 89.

<sup>19</sup> "Capt. Pabst to Build a New Residence" *The Milwaukee Sentinel*, November 2, 1889.



gained his education through apprenticeships. Despite different backgrounds, they formed a partnership in 1880, at the same time Captain Pabst purchased land for the mansion. The firm was to design many important buildings in Milwaukee and Madison: the Milwaukee Public Library and Museum, City Hospital, the Plankinton Hotel, and the Northwestern National Insurance Building.<sup>20</sup> Most of their large commissions were public buildings in the Classical Revival style.

The mansion was unusual for Ferry and Clas:

The Frederick Pabst mansion in Milwaukee was their only known foray into the German Renaissance Revival style but the exquisitely detailed residence surpasses in quality even some of their better known Classical Revival work. While the Pabst mansion was the trend setting residence of the city's wealthy German-American community, Ferry and Clas designed no other houses in the style, and the bulk of the commissions went to such firms as Crane and Barkhausen and Eugene Liebliert.<sup>21</sup>

The German Renaissance Revival style was popular with of the large German community in Milwaukee. Germans, "devoted a disproportionate amount of their wealth and energy to the construction of fine buildings of all types. They were particularly "house proud" and placed a great emphasis on constructing substantial, well designed residences, which they seldom altered much after building."<sup>22</sup> These homes were commonly built with the aid of architects who were influenced by German training or German books and periodicals. American Victorian architecture was eclectic, allowing Germans to add their German Renaissance details such as shaped gables, helmet-domed towers and oriel, deep

---

<sup>20</sup> Henry R. Withey and Elsie Rathburn Withey, *Biographical Dictionary of American Architects (Deceased)* (Los Angeles: Hennessey and Ingalls, Inc., 1970), p.432.

<sup>21</sup> City of Milwaukee, Department of City Development, *Milwaukee Historic Ethnic Architecture Resources* (1994), Section V p. 24.

<sup>22</sup> Ibid. Section 2 p.5-6.



arcaded porches, timbered gables, sculptural details, woodcarving and ironwork.<sup>22</sup> The Pabst's were among the popularizers of the style. The Schandeins, the Pabst partners and in-laws, were the first to build a grand mansion in this style. They brought plans for their home, a reputed copy of a German palace, from Germany. The Pabst mansion followed shortly after. As a result, the German Renaissance style became the preferred style for the rising German upper-class.<sup>23</sup>

The Pabst mansion, like the majority of German Renaissance mansions in the Milwaukee area, places a superficial German facade on an American house. The German detailing appears most notably in the gable ends on the south facade. German architects were reviving the decorative gable ends seen on narrow Flemish houses and German townhouses with the gables facing the street. The decorative patterns of the terra cotta ornamentation were also German imports.

The interior reflected the early trends of Beaux Arts in America. For example, the plan places the main rooms in each of the corners of the mansion. And, the hall and the *port cohere* entrance create two incomplete axes. The mansion's large hall is like those popular in the shingle and Queen Anne style homes built in the 1880s. Yet the plan is

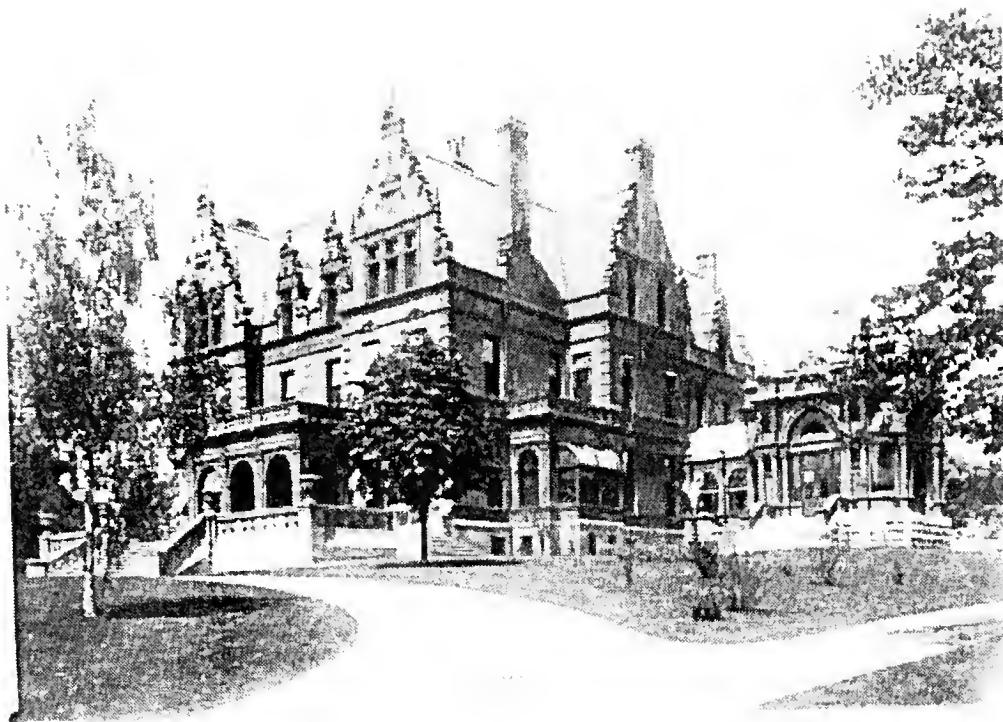
---

<sup>22</sup> Ibid. p.7.

<sup>23</sup> Ibid. Section 2 p.7.



Image 1: Pabst Mansion Exterior (c. 1895)

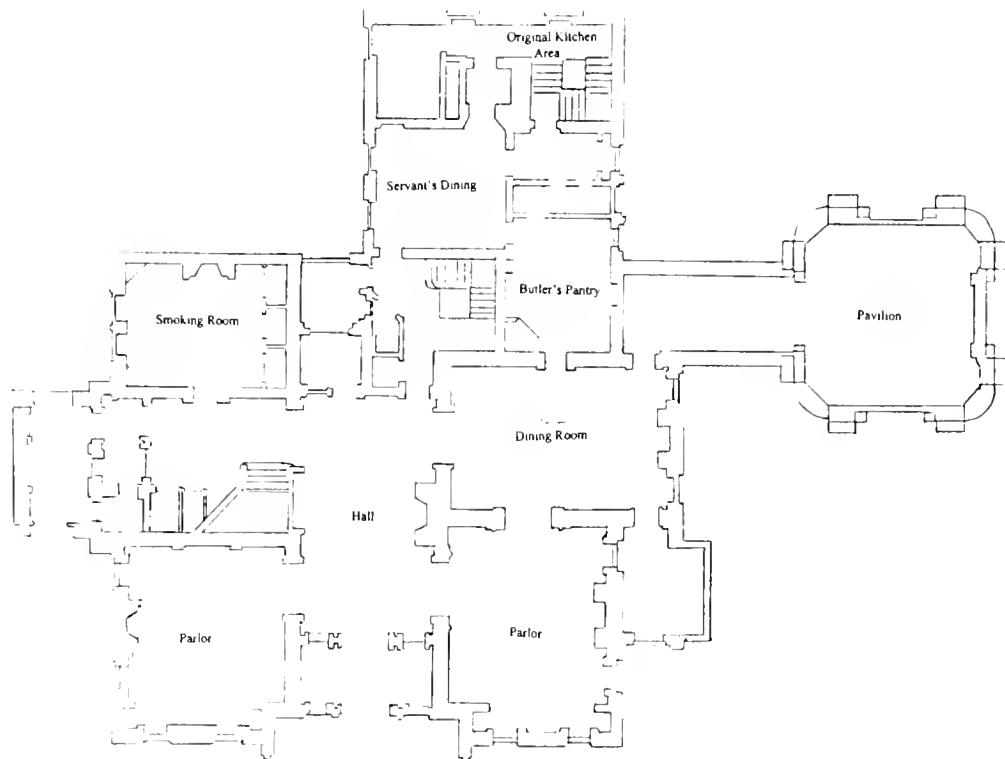


much more tightly organized than those often-rambling homes. The organization of plan and the interior indicates that Ferry and Clas may have been looking at the work of McKim, Mead and White. This popular firm designed many public buildings in the classical revival style, as did Ferry and Clas. One of their residential commissions was the Villard house in New York. A home for a wealthy railroad magnate, the house was organized around axes and each interior room was decorated in a different style. According to early newspaper reports, all the Pabst mansion interior was to be in the Renaissance style, “the architecture of the house will be in the style of the Renaissance,



which will be carried out in the interior as well as the exterior ornamentation.<sup>25</sup> The change in decor from one room to another was a design alteration which brought it closer to the Villard house example. Each room's decor was carefully executed with custom-made furniture.

**Figure 1: First Floor Floor Plan**



<sup>25</sup> "Capt. Pabst's New Home," *The Evening Wisconsin*, July 19, 1890.



Information on the interior of the house comes from several sources. After the building permit was issued, newspaper articles summarized the plans. (The original plans are not in any known archive.) The best documentation of the house comes from a series of photographs thought to have been taken around 1895.<sup>26</sup> Fire insurance papers have not been donated to archives and the involvement of Captain Pabst with several insurance companies most of which have been bought or have gone out of business makes it extremely difficult to locate this type of documentation. The last source of information is the physical evidence in the mansion itself. Some of this has been removed in previous renovations. Most of the paint remains in place and has been analyzed in many rooms.<sup>27</sup>

These sources indicate that the house was built with all the conveniences available at the time. The house was built to be fire proof, a concern in timbered cities, especially following the Chicago fire. The walls, interior and exterior, were built of masonry. On the first floor the walls are nearly twenty inches thick. Through these walls snake pipes and wires for the mechanical systems. Both gas and electricity illuminated the mansion. (Gas, electricity and kerosene were the main means of illumination at the time.) Each had advantages and disadvantages. Gas was available from a central plant and piped to houses beginning in Milwaukee in 1852.<sup>28</sup> While reliable, it produced heat and represented a potential fire hazard. Electricity became available in 1880, but was not

---

<sup>26</sup> Photography Collection, Milwaukee County Historical Society, Milwaukee, WI. Copies at The Captain Frederick Pabst Mansion, Inc. Milwaukee, WI.

<sup>27</sup> Robert Furhoff, 1999 Regency Room, and 1997 Servant's Dining Room, The Captain Frederick Pabst Mansion, Inc., Milwaukee, WI. Other paint colors have been discovered by removing woodwork or mirrors, revealing the original paint underneath.

<sup>28</sup> Bayard Still, *Milwaukee: The History of a City* (Madison, WI: The State Historical Society of Wisconsin, 1948), p. 247.



reliable.<sup>29</sup> It was not until the electric motor was developed in 1904 that electricity became the power of choice because of its versatility. Kerosene was available by the end of the Civil War, and remained in use in rural areas for decades. Homeowners purchased kerosene and then filled their own lamps in a messy process.

The house had an electric call bell system which had approximately twenty two call buttons throughout the house. In addition, a speaking tube system connected several locations. In order to contact people outside the mansion, a telephone was located in a closet under the grand stair. Telephones were first available in 1877 with a formal exchange operating in 1879. (The phone number in the mansion in 1894 was 1707.)<sup>30</sup> Heating, the most basic creature comfort, was produced through a central system. Heated water ran through a system of radiators in a room below the hall. These radiators heated the air in the room which then rose through a system of ducts into the house. The temperature was regulated by a pneumatic system by Johnson Electric; the steam system by Greenslade Bros.<sup>31</sup> The house was also cooled through a gravitational system. The hot air would rise up the grand staircase and through the skylight which opened up and out through the attic cupola.

The main entrance on the south side opens into a vestibule. The decorative iron work grilles flanking the double front doors, along with the rest of the iron work in the mansion, is attributed to Cyril Colnik (1871-1958).<sup>32</sup> The side grilles protect windows which open for ventilation. Gas lighting fixtures flanked the doors but the originals have

---

<sup>29</sup> Ibid. p.366.

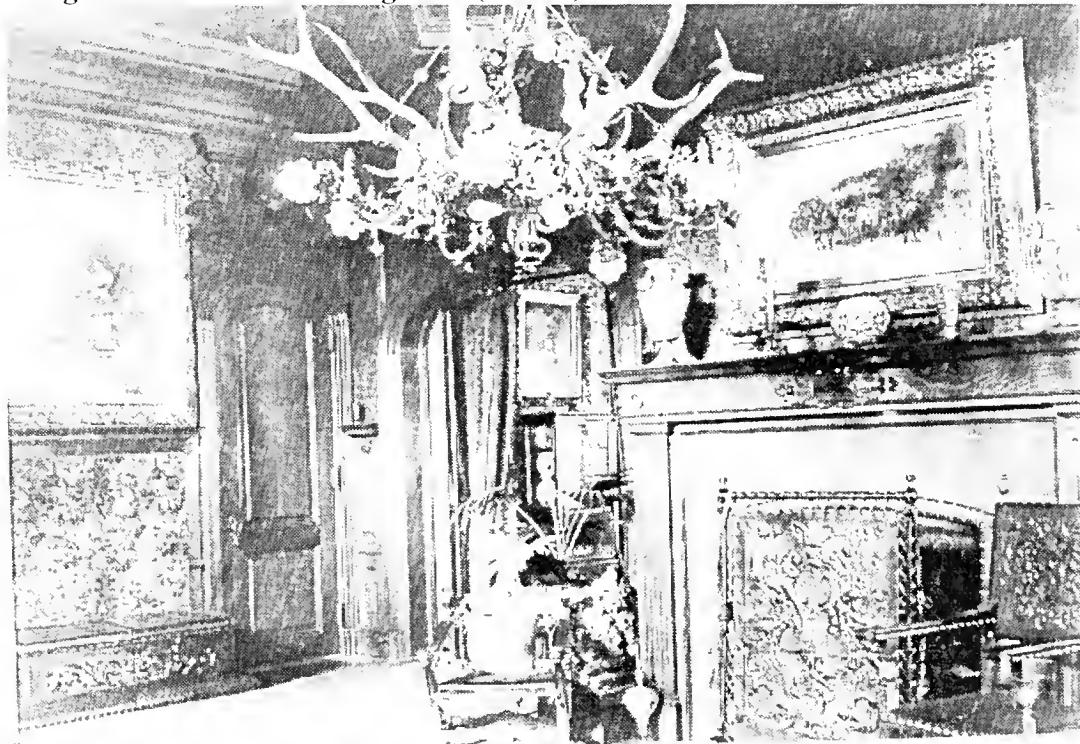
<sup>30</sup> *Milwaukee Telephone Directory* (1894) Milwaukee Public Library, Milwaukee, WI and Still. *Milwaukee: The History of a City*, p.399.

<sup>31</sup> Zimmerman, *Magnificent Milwaukee: Architectural Treasures 1850-1920*, p.90.



been lost. No documentary evidence of these fixtures has been discovered. Inside the doors, a series of hooks, a shelf, and shallow drawers provided a place for wraps, gloves, and hats. On the west side of the entrance was a speaking tube that connected with the servants' kitchen. Despite the practical nature of the room, it was adorned by three paintings. Glass doors and windows cover the north side of the vestibule. The ceiling is coffered oak and the floor is mosaic tile.

**Image 2: Main Hall Looking East (c.1895)**



Through the north double doors is the hall. The hall acted as a room in its own right as well as a link to other rooms during the Pabst's residency. It was to have, "a mammoth fireplace, eight feet wide and the full height of the room."<sup>33</sup> That fireplace was shrunk, but is one of three open fireplaces in the mansion. Originally faced in brick, the settling

<sup>32</sup> "Wrought Iron Artistry by Cyril Colnik in Milwaukee" *Austrian Information*, Vol.50 No. 9 September 1997. Colnik came to the US to work for the Austrians at the Chicago World's Fair. After the fair he



of the floor damaged the fireplace and was refaced with marble. The coffered ceiling has oak beams surrounding plaster panels which may have had decorative painting, but analysis to locate any decorative painting would be prohibitively difficult. The walls have a high oak wainscot, which in some areas covers the whole wall. Oak pilasters divide the hall from the *porte cochere*. Above the high wainscot, the hall, grand stair, and vestibule the walls are covered with Tyncale wallcovering. Tyncale was one of the many textured wall coverings available at the turn of the century. It consisted of several layers of linen. One was embossed with a pattern and then attached to a backing before being glued to the wall.<sup>34</sup> The walls were further adorned with ten paintings, two of which were by Captain Pabst's son-in-law, Otto von Ernst. Period photographs also show at least two tapestries. The hardwood floor with decorative boarder was covered with seven rugs, one, in the musician's nook, was clearly a bearskin. The furnishings consisted of seating, decorative objects, and plants. The original wrought iron and antler lighting fixture highlighted the historical style advocated by Eastlake. The current fixture replaced the original in the 1970s, and is brass. While historic, this fixture does not reflect the original style of the room. The original light fixture is still in Milwaukee, gracing the back room of Von Triers, a German bar.

---

moved to Milwaukee, and his iron work was in high demand by the wealthy Germans of the city.

<sup>33</sup> "Handsome New Residence," *The Daily Journal*, July 19, 1890.

<sup>34</sup> Catherine Lynn, *Wallpaper in America* (New York: W.W. Norton and Company, 1980), pp.441-42.



Image 3: Main Hall Looking West (c. 1895)

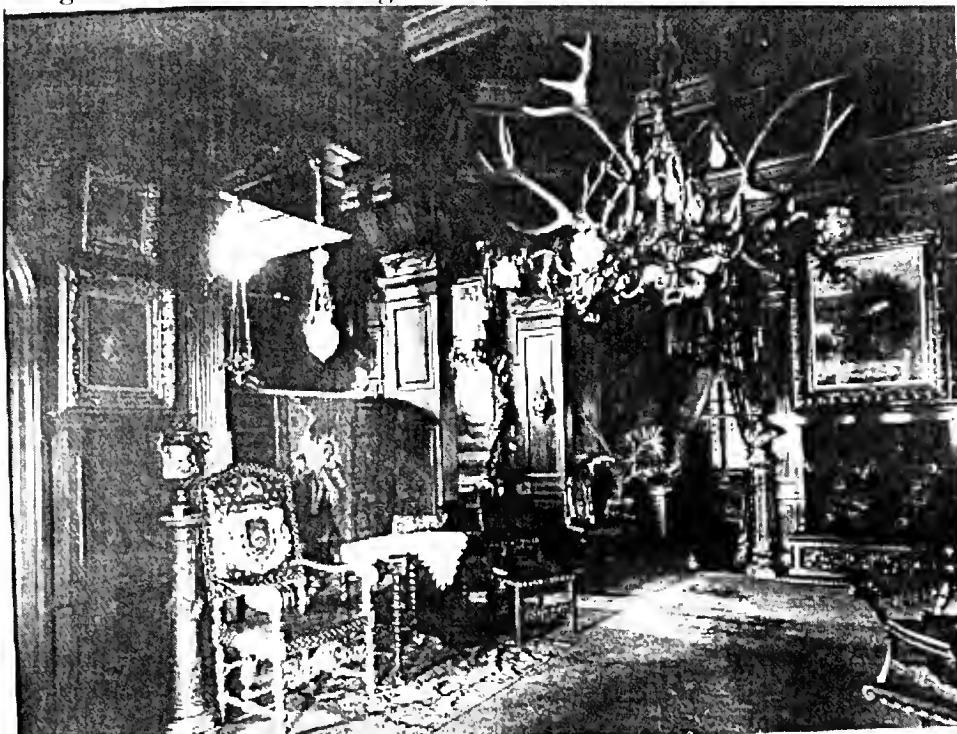
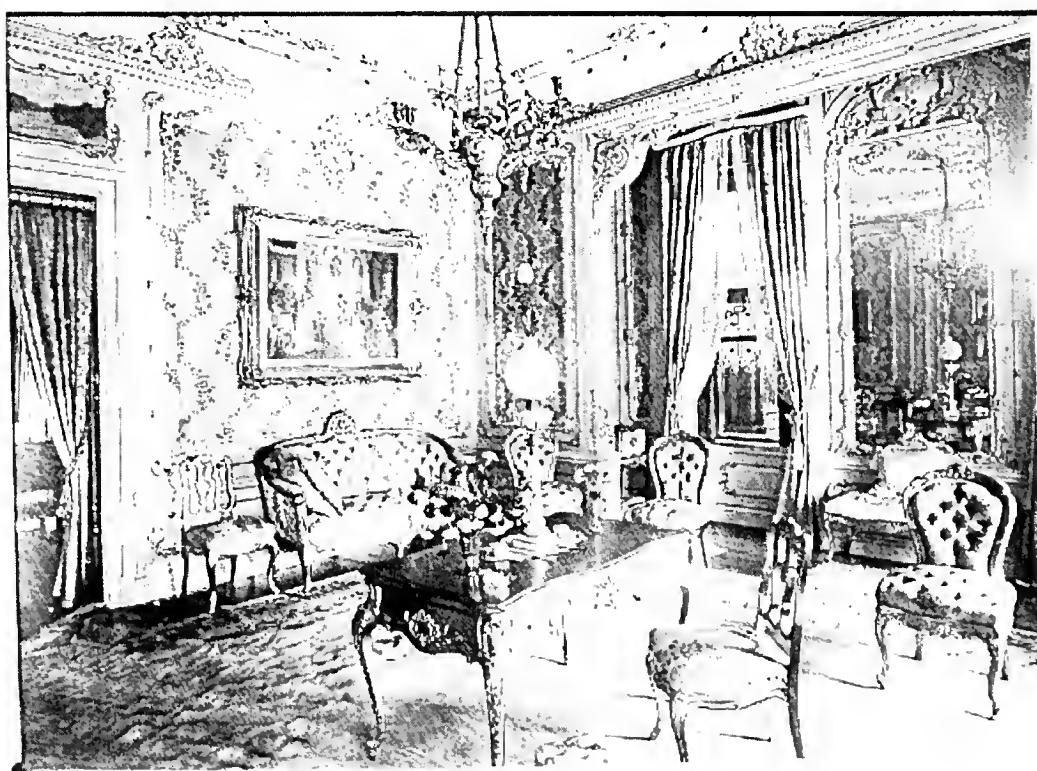


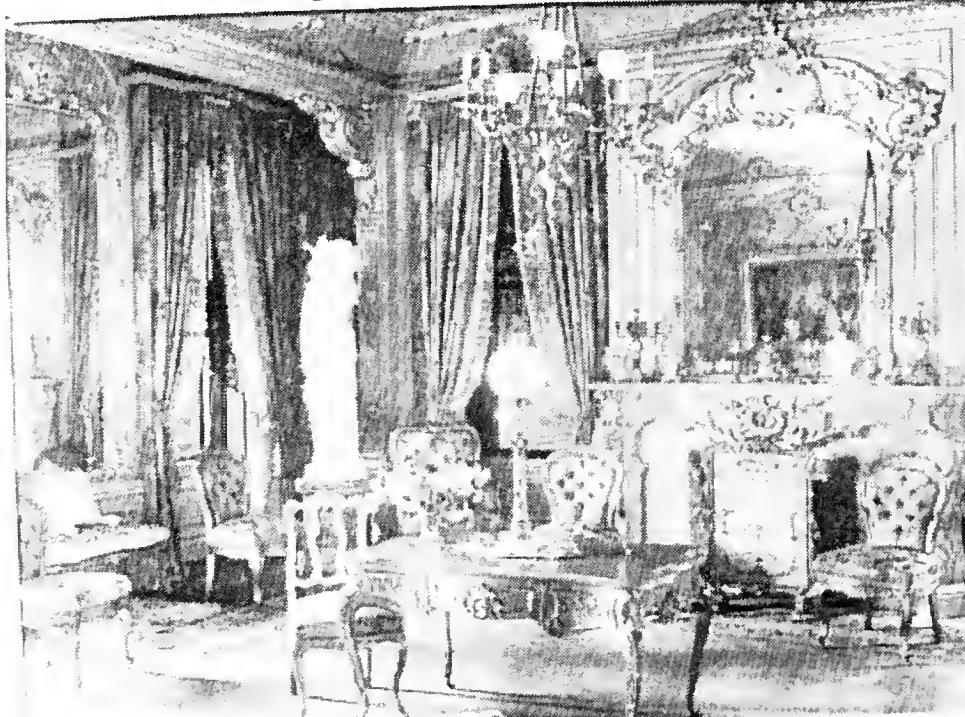
Image 4: West Parlor Looking East (c.1895)





Radiating from the hall are four rooms in three different styles. The southwest room, commonly referred to as the Ladies' Parlor, is decorated in the Rococo Revival style. This style was popular in the 1840s and was undergoing a revival along with many other styles. Curvilinear shapes with a light feel typify the style. Both the furniture and wall decoration have very few straight lines. Above a low wainscot, the walls are divided into panels which are covered with silk wall hangings. The reproduction silk is a bright pink, but the remaining sample of the original silk in the collection has a pale green background. The same silk was used for the curtains and upholstery.

**Image 5: West Parlor Looking West (c. 1895)**



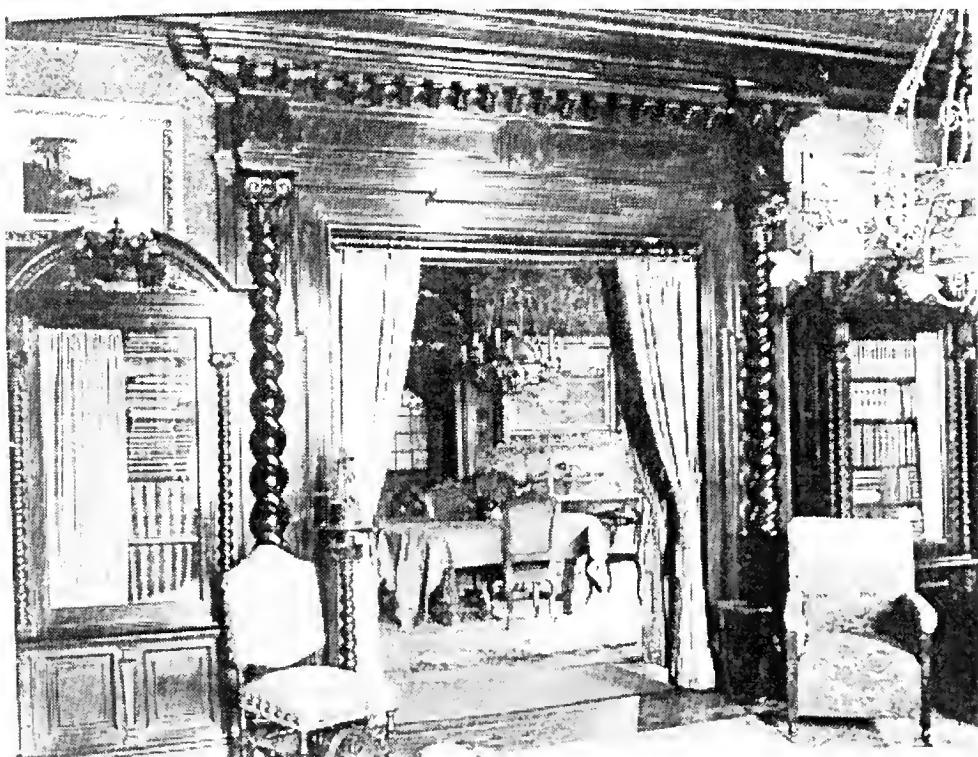
Most of the furniture in the west parlor is original to the mansion and has been re-gilded and upholstered. The room is missing a few pieces, notably the white bearskin rug, a few tables, a cabinet of bric-a-brac listed in the estate inventory, and a small wall-



mounted combination light fixture in the southeast corner. The bench which acted as a pier table has been replaced with an antique not original to the house.

Across the hall is another, less formal, parlor. The Pabsts frequently used this parlor, referred to at the time as the music room, for important functions. In this room Emma Pabst married Rudolph Nunnemacher (June 26, 1897), and both Captain and Maria Pabsts' funerals (January 4, 1904 and October 6, 1906, respectively) were held in the room.<sup>35</sup> The popularity of the room may be a result of it opening to the dining room and the hall providing more space as needed. The low mahogany wainscot travels around the room meeting door casings which are supported by large faux ebony twisted columns. The bookcases along the north wall were made to match the door casings. Above the

**Image 6: East Parlor Looking North (c. 1895)**



<sup>35</sup> "Scenes of Dazzling Splendor," *The Daily Journal*, June 26, 1897. "Capt. Fred Pabst Dies at His Home" *The Sentinel*, January 2, 1904. "Mrs. Pabst Passes Away" *Milwaukee Sentinel*, October 4, 1906.



wainscot, the original textured wallcovering was replaced during restoration with Linerusta.<sup>36</sup> Linerusta is different from Tyncale in that it is a linoleum-like material made of linseed oil and fillers which has been textured and backed either with paper or canvas. This is then hung on walls and decoratively painted. Linerusta is too heavy to be attached to the ceiling. Therefore, the ceiling is covered with Angalypta, which is a textured paper pulp. Much like other textured wall coverings it is hung and then decorated. The music room is full of furniture dominated by the baby grand piano in the southwest corner and a sheet music cabinet. The oriental carpet covers the center of the floor which is straight hardwood boards with a parquet border to frame the carpet. This room -- like all of those in the mansion -- was lighted with a combination gas and electric fixture with a wall-mounted light near the piano. The piano lamp, mentioned in the estate inventory, is not visible in the period photographs. Visible, however, is the lighting above a painting of a ship. The original furniture has been returned, missing only the piano and sheet music cabinet and several small ornamental stands. The curtain treatment follows the reform movement of the late 19<sup>th</sup> century. The curtains are attached to rings which run across a simple bar. Cornices are only used in a few rooms of the mansion.

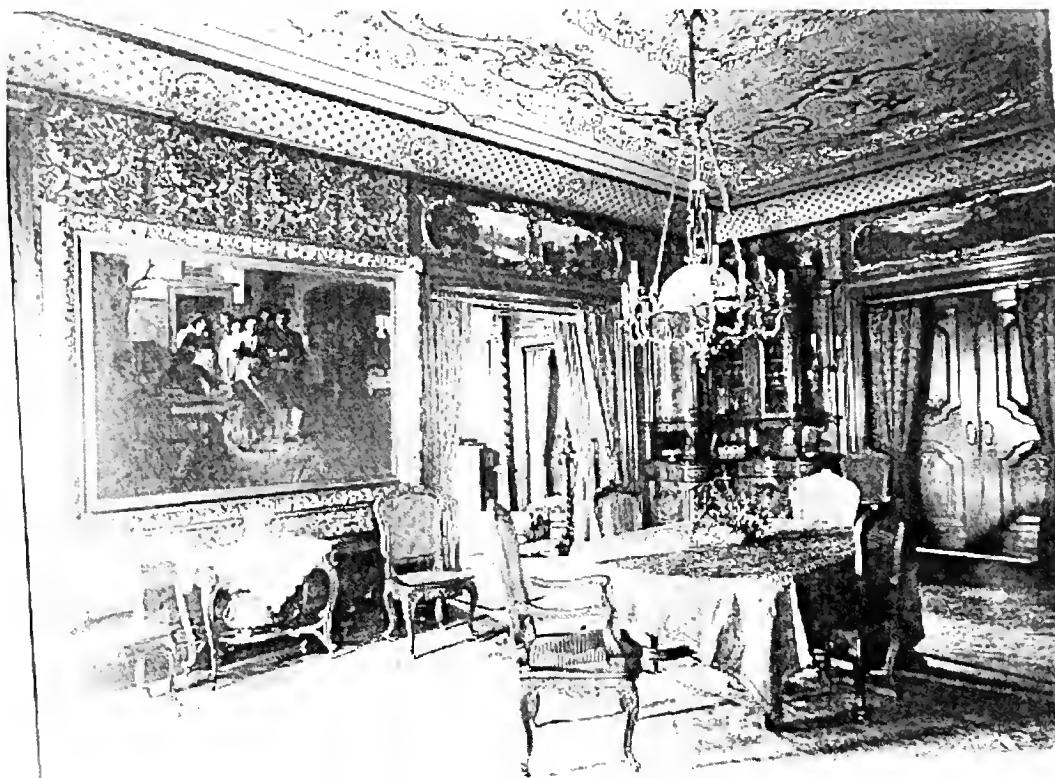
Connected to both the hall and the music room, the dining room is also Rococo Revival. Although this style is used in several rooms of the house, this invocation of the style is different from that in the parlor. In this room a low wainscot of maple is topped with a Tyncale wall covering and a cove ceiling. The paint on all the wallcoverings cannot be removed as strippers and heat destroy the texture of the covering. The

---

<sup>36</sup> Bruce Bradbury, "Linerusta-Walton: Can the Democratic Wallcovering be Revived?" *The Old House*



**Image 7: Dining Room Looking Southwest (c. 1895)**

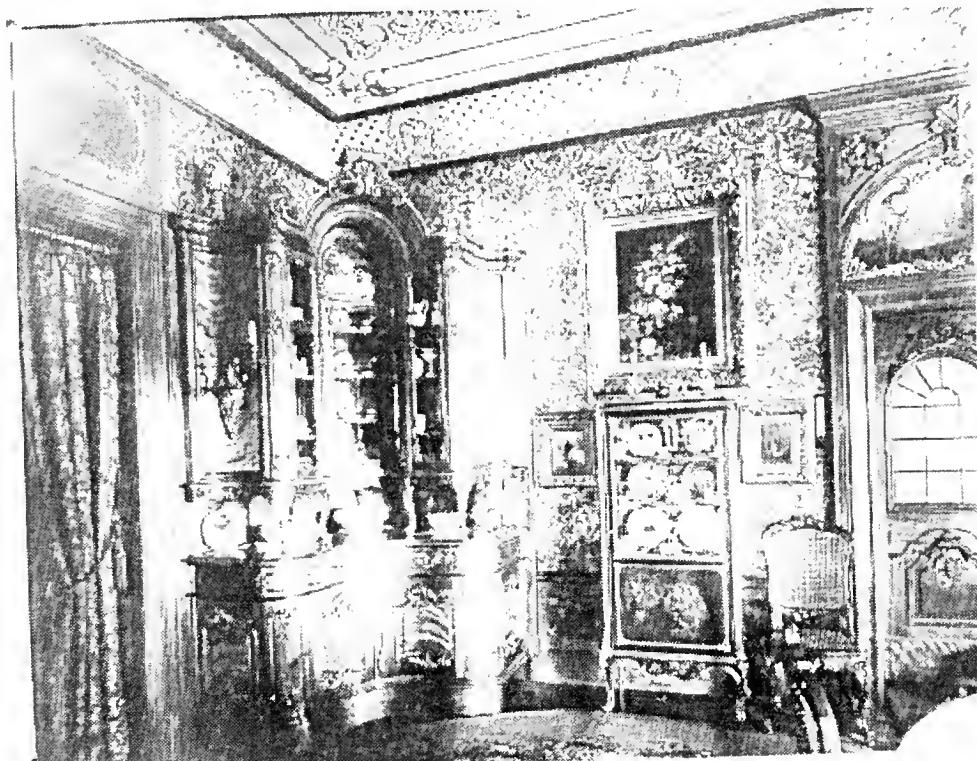


wallcovering was restored by repainting over the original material based on a protected section located under one of the mirrors. The dining room table, chairs, and one side table are back at the mansion in the original position indicated by the 1895 photographs. Missing are one cabinet, not a part of the set, and the large side table. This is one room where the original lighting fixture remains. This fixture is unusual as it has gas, electric, and a reservoir for kerosene. The ceiling is decorated with a painted and raised design. The built-in cabinets were inventoried as if they were moveable; one contained china, the other glass. An unusual oval shaped rug covered the floor skirting the edges of the cabinets. Complementing the elaborate style the curtains have cornices with a fringe top. Whereas, the portiers are on a simple ring and pole system. The room held several



paintings and had landscapes above the doors. In this room, the auxiliary light fixtures remain intact. This room also has a thermostat.

#### Image 8: Dining Room Looking West (c. 1895)



Off the southeast corner of the dining room is a conservatory. The Victorians enjoyed rare and tropical plants, and horticultural exhibits were an important part of fairs. The exterior photographs of the mansion show a palm tree out front and interior photographs show plants and ferns spread throughout the mansion. These plants periodically needed more light than was available in the rooms and the conservatory served a practical role. The room has windows on two sides and faces the south and east for maximum light at all seasons. Captain Pabst was known for his interest in plants and on his death the newspaper reported, "The conservatory at his residence on Grand avenue



are said to be the finest private greenhouses in the city."<sup>37</sup> The room is faced in pale yellow encaustic tiles. About six feet up is a band of decorative tiles with an intertwining fern pattern.

### Image 9: Dining Room Looking East (c.1895)



The last first floor room off the hall was the smoking room. This room was originally intended to be a library. The book collection does seem to be spread between the music room and the smoking room. Smoking pipes and cigars was common at the turn of the century. Just like today, many people, especially women, objected to the practice as it darkened walls and fabrics and the smell permeated objects. This is why a room would be set aside for smoking: it was even common to wear smoking jackets to prevent the smell from entering everyday clothing.

---

<sup>37</sup> "Capt. Frederick Pabst Dies on New Year's Day," *The Milwaukee Journal*, January 2, 1904.



Image 10: Smoking Room Looking Northeast



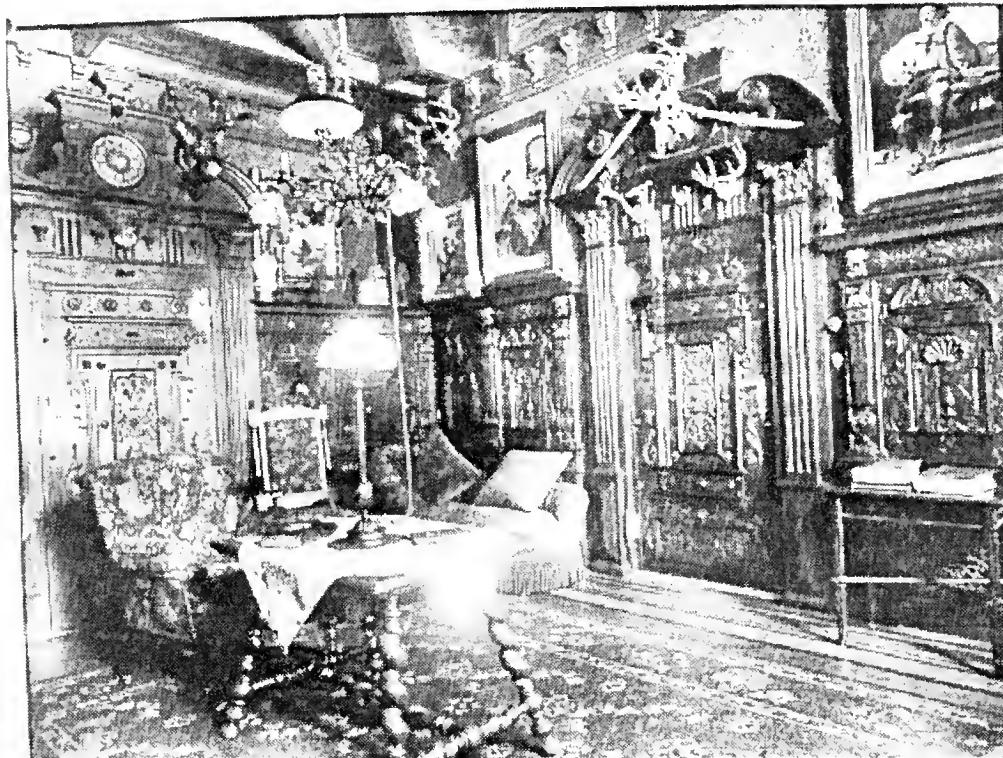
This room is paneled with a high wainscot of highly carved and pieced wood. The wainscot blends into the cabinetwork on the eastern wall. This woodwork has been rumored to have come from a palace in Germany, but is more likely an antiqued reproduction. The ceiling is another hallmark of the room. Oak coffers contain decorative panels. Those surrounding the central light fixture contain the following German proverbs:

- *LERNE Herz Macht Schmerz*: LEARN A Feeling Heart Suffers Pain
- *STREBE Ein Herz Soll Daran Haben Freud Sein Brot Zu Essen Mit Dankbarkeit*: STRIVE Bread Eaten With Thanks Inspires a Joyful Heart
- *EHRE Nichts Edleres Hab Ich Auf Erden Funden Ais Treu Von Herzen Und Still Von Wurden*: HONOR Never Have I Found on Earth Anything More Wonderful Than a Still and Truthful Heart



- WARTE Sag niemals Leise, Niemals Laut, Was Dir En Ferund Anvertraut: WAIT/ PATIENCE Never Repeat Soft or Loud What a Friend Confided to You<sup>38</sup>

**Image 11: Smoking Room Looking Southeast (c. 1895)**



The smoking room was furnished with comfortable chairs and cluttered tables.

The walls were hung with paintings and hunting trophies. Here, also, is one of the three original lighting fixtures photographed with an extension gas lamp which would provide task lighting. The carpet was another oriental design. Photographs also show several small objects hanging from the woodwork, including pouches and booklets. The holes for the hooks remain. Unfortunately, none of the original furnishings have returned and the lighting fixtures flanking the fireplace were removed.

---

<sup>38</sup> John C. Eastberg Editor, *Pabst Mansion Guide Book* (Wisconsin Heritages Inc. No Date) p.2. Translation by Goethe House.



The grand stair continues the decor of the hall up to the second and third floor halls. The second floor hall was furnished with cabinets, seating, tables, and a bookcase. (No pictures of this space are available.) The furnishings suggest that it operated as an informal sitting room for the family. The floor plan remains the same on all three floors. As a result, four rooms radiate from the second floor hall.

The northwest room was a bedroom. Currently it is thought that it belonged to Emma, the youngest daughter, who lived in the mansion until 1897, when she married. This is because the cast iron back of the fireplace has a decorative "E" motif. The room is decorated in the Regency style which was referred to as the Empire or Grecian style outside of England. Mahogany divides the walls into a wainscot, paneled walls, and a frieze.

**Image 12: Northwest Bedroom Looking East (c. 1895)**





The panels were covered with regular wallpaper and the frieze and ceiling covered with Angalypta. All was in a green. The floor sported an area rug with Regency motifs. The furniture was carved in the Regency style, with the French bed matching the decoration on the fireplace mantle. Like all the bedrooms, the northwest room has a bath and walk in closet attached. Each of the frames for the pictures on the wall were made to match. The double window was draped with a French jabot and treated as one opening.

**Image 13: Southwest Room Looking East (c. 1895)**



The southwest room remains an enigma. Elsbeth, the Pabsts' granddaughter, lived in the mansion until she was sixteen. Before her death in 1972 she indicated that this had been her room. The room has its own bath and walk-in closet -- indicating that it was intended for a bedroom. The inventory done after Maria Pabst's death in 1906 indicates that it was then furnished as a bedroom. The photographs of 1895, however,



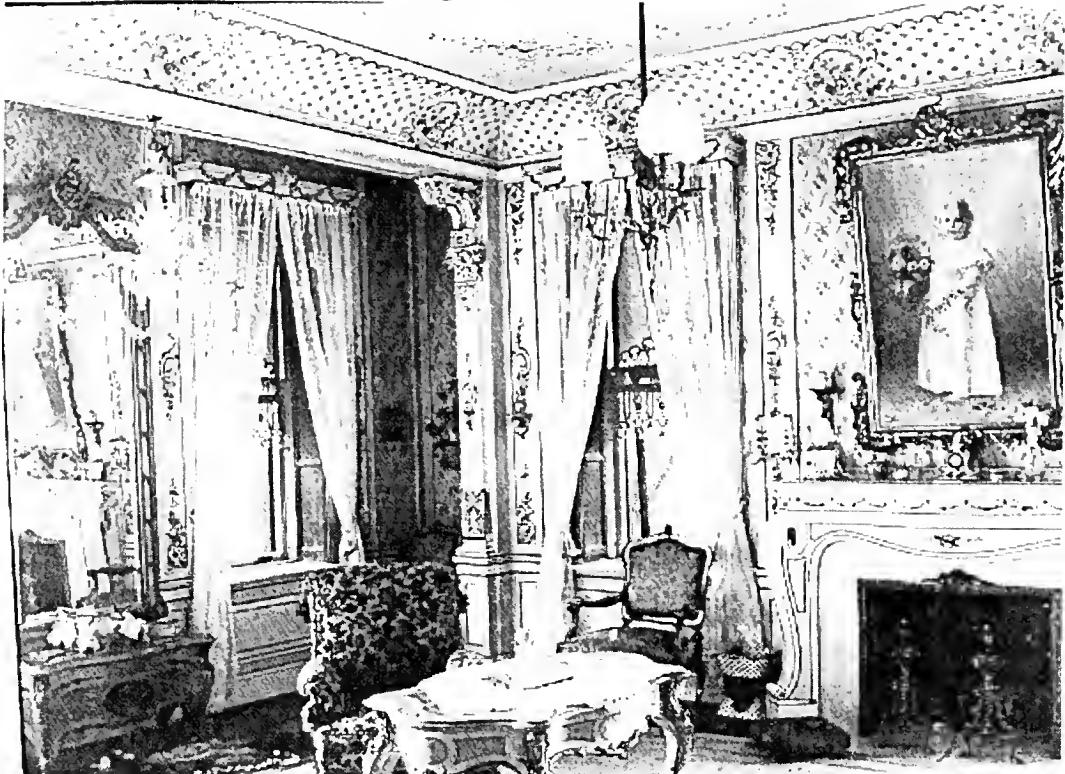
show a sitting room. The photographs have many chairs and painted and gilt tables to match the mantle. Paint analysis indicates that the room, like many in the mansion, was repainted several times. No information is available about when the change occurred or where Elsbeth lived while it was a sitting room. The room, like all those on the second floor, has yet to be restored. The wainscot was painted several colors and paneled walls were covered with wallpaper. A cove frieze in the same pattern as the dinning room tops the room. A decorative border adorned the ceiling which was in two colors. In keeping with the French Renaissance Style, each window is topped with a cornice but hung with simple lace curtains. A mirror and pier table covered the south wall. The lighting has a main fixture and three wall-mounted fixtures: two on the east wall and one in the southeast corner. A glass chandelier hangs in the arch to the alcove. The hook supporting this chandelier proves that it would only use candles. The several shelves, which appear in the photograph holding small decorative objects, no longer remain.

**Table 3 Comparison of Inventory with Photographs**

Estate Inventory	Photograph
2 Single Beds	1 davenport
1 Bureau	1 Bureau
1 Stand	1 mirror
1 Desk	1 desk
1 Lounge	2 small upholstered chairs
4 Large Chairs, upholstered	3 large upholstered chairs
1 Carpet	1 large rug
4 Small Rugs	1 table
4 Pair Lace Curtains,	4 Pair Lace Curtains
	1 pier table
	1 small skin rug



**Image 14: Southwest Room Looking West (c.1895)**



**Image 15: Master Sitting Room Looking South (c. 1895)**





Across the hall is a private sitting room for Captain and Maria Pabst. Cherry woodwork makes up the low wainscot, mantle and fireplace surround, door and window surrounds, and frieze boarders. Shelves in cabinets are built into the alcove woodwork and panels under the windows open with small hidden catches to provide more storage. The walls, now painted white, were originally covered with floral wallpaper. The frieze on the cove ceiling is another textured wall covering. The ceiling is decorated with motifs along the edges and a large low relief center medallion. A central light fixture does not show in the photographs, however there is physical evidence for one. On the south wall is a gas and electric light fixture which also powered a small table lamp. One of the most interesting features is the raised area on the south side of the room. Photographs and the inventory indicate the room was full of furniture for sitting, writing, and storage. The curtains continue the simple treatment seen on the first floor.

**Image 16: Master Sitting Room Looking Northeast (c. 1895)**





The northeast room was the master bedroom. The decorative scheme continues from the sitting room to the bedroom. The wallpaper changes from a floral pattern to one with more swags. In the one section visible from the sitting room photograph, the frieze appears to be doubled. The bed, made to match the woodwork, is visible in the photographs projecting from the north wall between the west wall and the bathroom door. The only other things visible are a wall sconce next to the bathroom door, a rocking chair, and a small table. The inventory provides a different view of the room. It records two beds and various seating. The changes may be a result of the years Maria Pabst lived in the house as a widow and during her final illness.

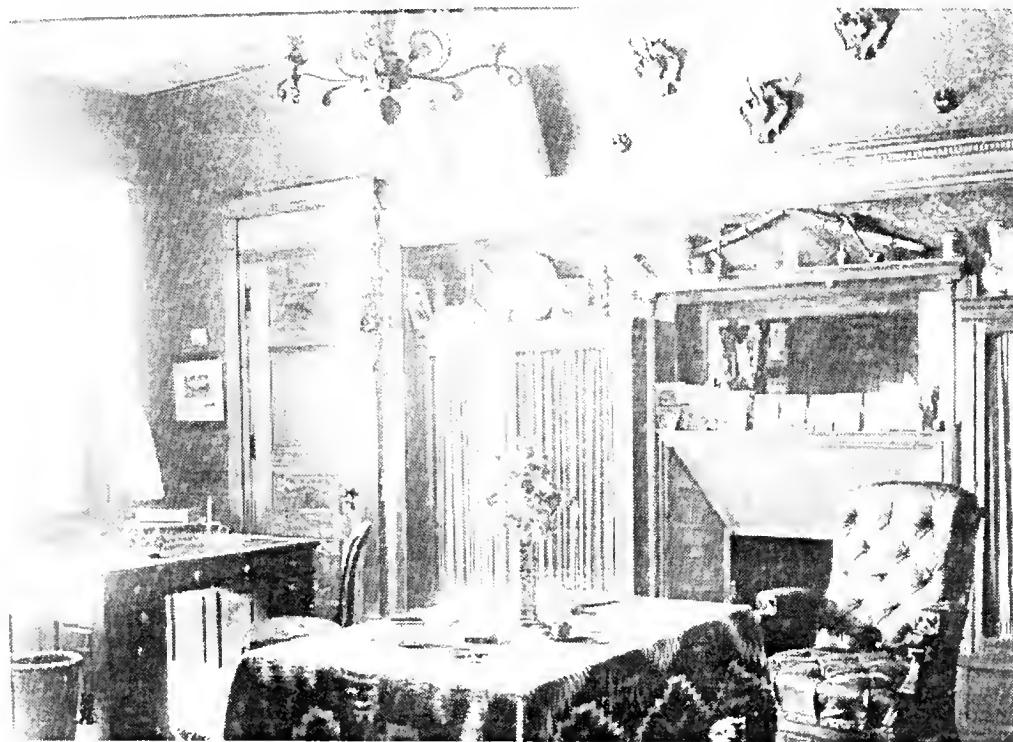
The third floor has the same plan as the second. Physical evidence of original finishes remains in many places. The hall is white with the chair rail still in place over the painted Tyncale. The floor is unfinished with marks as evidence of the several flooring campaigns. A line of tack marks around a large central rectangle was probably the remains of the first large central carpet. Lines of tack marks traveling from east to west provide evidence of a wall to wall carpeting installed by the Archdiocese. Imprinted on the floor are the marks of four table legs for a table measuring about four feet by six feet. Speculation has been that this was the billiard table mentioned in the original press release in 1890.<sup>39</sup> The inventory, however, lists a plain table. Marks also remain from furniture along the north wall. This may mark the location of the several cabinets in the hall. The hall was not furnished as a living area, only one chair is inventoried in there.

The documentation for the third floor is scarce. The only photograph is that of the southwest room. This room does connect with a bathroom and a walk in closet but does



not appear to have been used as a bedroom. The photographs show a sitting room with textured wall coverings which are still in place although now painted white. The ceiling was painted or covered with wallpaper with a small diapered repeating geometric pattern. The oak woodwork is only conspicuous around the fire place where built in bookshelves flank the fireplace in a shallow alcove. Both the inventory and photograph indicate that this was a sitting room or library.

**Image 17: Third Floor Southwest Room (c. 1895)**



The southeast room is a mirror image of the southwest room on the other side of the bathroom. The wall coverings have been removed although lifting a chair rail or frieze board may reveal a sample. This room was actually used as a bedroom. The inventory indicates two beds and the other furniture needed in a bedroom of the time.

---

<sup>39</sup>“Handsome New Residence,” *The Daily Journal*, July 19, 1890.



Both north rooms were bedrooms. The east one has glazed double doors indicating its use may have changed through time. The inventory indicates white painted furniture, probably in the style referred to as cottage furniture at the time. (Cottage furniture is a version of the various Louis styles where the wood is painted white with flowers and other small motifs.) The removal of molding along the frieze has revealed a floral wallpaper with a white background. The northeast room is the smallest on the floor, but according to the inventory had two beds and the usual bedroom accompaniments.

The attic was the domain of the servants. It extends over the main house and the back section. Low walls of beaded board topped with glass create four rooms. The main area has pulleys for clotheslines so that laundry could be dried during the winter. A cupola opens in the center to vent the attic and the house during the summer. The attic ventilation connects to the house through the large skylight over the grand staircase. This opening also lighted the stair with natural light during the day and gaslights in the attic at night.

The back portion of the house was the complete domain of the servants. A separate stair runs from the basement to the attic, so servants could complete their tasks without disrupting the family. An elevator runs from the first floor to the third. A bill for work on the elevator is in the settlement of Maria Pabst's estate.<sup>40</sup> This may indicate its installation. According to the original plans, however, an elevator was always intended for the mansion. Reports of the plans state, "the rear stair hall is immediately back of the

---

<sup>40</sup> Will #21211, Registrar of Wills, County Courthouse, Milwaukee, WI.

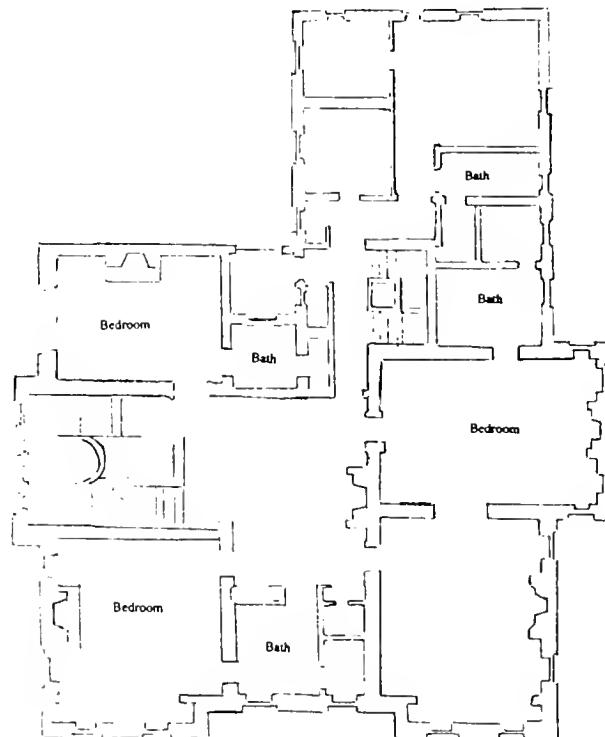


reception hall, with passenger elevator running from the basement to the third story.”<sup>41</sup>

Behind the back stairs were the work areas for the servants. According to the inventory the third floor housed a sewing room with two sewing machines. While basic clothing was becoming mass-produced and expensive gowns were tailor made, a wide range of clothing was still made at home at the end of the 19<sup>th</sup> century.

The second floor of the servants’ wing had at least two incarnations. At the time of the inventory, in 1906, the back area was divided in three rooms. Two of these housed servants and the third apparently served as a sitting room for the servants. There were beds for six. This contrasts with the 1900 census which records only family members in the house. This suggests that the rooms may have had another use before becoming servants quarters.

**Figure 2: Second Floor Floor Plan Prior to Elevator Installation**

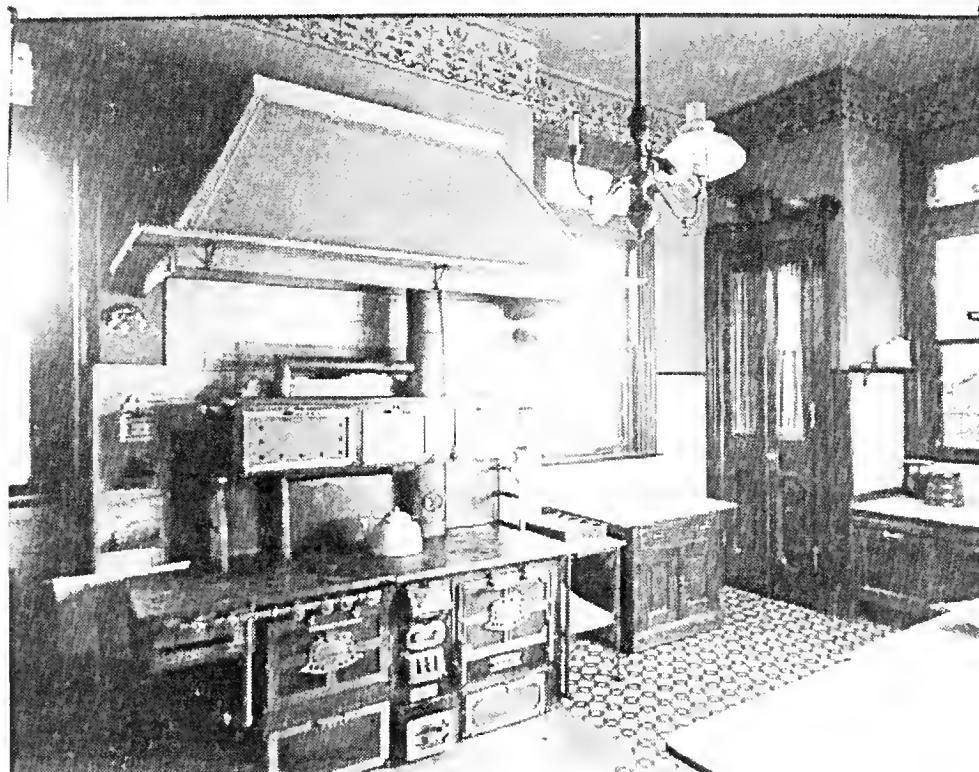


<sup>41</sup> “Handsome New Residence” *The Daily Journal* July 19, 1890.



The first floor also had three rooms. The two closest to the house were for the work of the butler and the maids. The cooking kitchen was furthest from the house. This prevented the heat from the kitchen making the house uncomfortable in the summer. Cooking was done on a large commercial range. Built in cabinets with countertops extended along the south and west walls with bins for storage. Delft tiles extended up the walls for easy cleaning and met easily cleaned linoleum on the floor. The linoleum represents the pattern of encaustic tiles. At the top of the room was a stenciled frieze.

**Image 18: Cooking Kitchen (c. 1895)**



Closer to the house, the servants' kitchen or dining room is decorated in the same manner. This room provided room for the servants to gather to do tasks or eat. The central control for the call bells was in this room so they could gather when not needed, and respond when needed. A photograph also shows the terminus of three speaking tubes

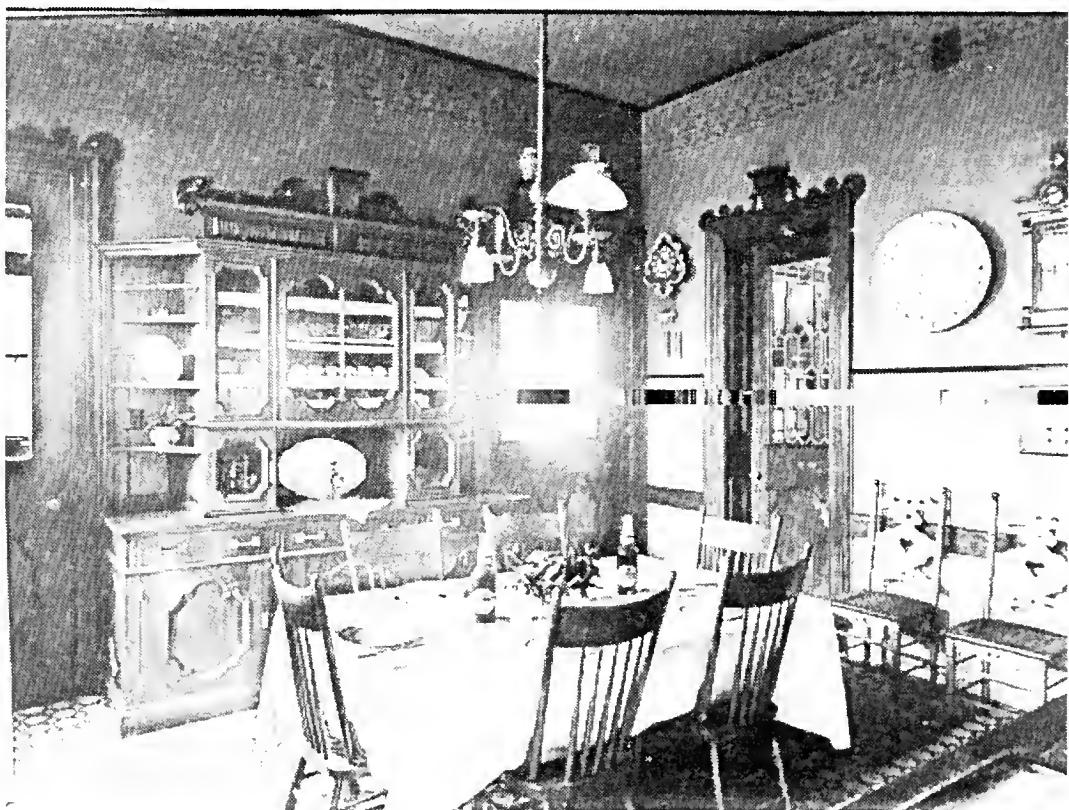


in this room. A sink along the south wall allowed the cleaning and basic food preparation to take place in one room and the cooking to occur in another, thus assuring preparation of large dinners for many guests without disrupting each other. Windows carry two German proverbs to guide the servants:

*Rauf-Augen Auf:* Buy with Eyes Open

*Guter Mut Ist Halbe Arbeit:* Good Attitude is Half the Work<sup>42</sup>

**Image 19: Servants' Dining Room (c.1895)**



To the east was the butler's pantry. This room has cabinets on the top and bottom of all walls. The north wall offers access to the icebox which extends the whole length of the north wall of the butler's pantry. The icebox could also be accessed from the other

<sup>42</sup> John C. Eastberg Editor, *Pabst Mansion Guide Book* (Wisconsin Heritages Inc. No Date) p.2. Translation by Goethe House.



side facing the kitchen. The butler's panty has a door to the upper area where the ice was stored so the chamber could be cleaned and the ice accessed. Ice arrived every two weeks and was loaded from the outside. Cleaning was needed periodically to remove sawdust and other debris not carried away by the melted ice into the drainage system. The cabinets housed glassware, china, and linens needed to serve dinner for a table which seats 22 in addition to all the servants.

The rest of the food storage and servants' working area was in the basement. The basement also held laundry facilities. The clothing would be washed in the basement then taken out by the coach house or to the attic to be dried on clotheslines, brought in and then ironed and stored. Also in the basement was a root cellar for the storage of foods, plus a large wine and beer cellar. The contents of this cellar were quite extensive, as the Pabst's dined in European style with wine and beer accompanying meals.

#### Captain Pabst

Captain Pabst began the house after his most successful year. In 1889, the brewery name was changed to Pabst and he became president of what was then the largest lager beer brewery in the United States. Things were not always so pleasant. Frederick Pabst was born on March 28, 1836, in Nicholausreith, Thuringen, Germany. In 1848, his family immigrated to Milwaukee, a popular destination for Germans. Wisconsin as a whole offered inexpensive land which could produce a crop of wheat in the first year. Milwaukee acted as a gateway to this land. Germans came in response to pamphlets and letters from friends extolling Wisconsin's economic and democratic virtues. Those who came to America generally came with funds to purchase land and supplies. Gottlieb Pabst was much like these emigrants. He had been a freeholder in Germany and was able



to sell his land for the cash needed to immigrate. It is unknown whether he planned to farm in Wisconsin. Unlike the immigrants who stayed in the city, who tended to be young and single, he had a family. Possibly this disparity caused him to move his family south to Chicago. Chicago did not hold much for the family, however. The family's money ran low and Mrs. Pabst died in a cholera outbreak. Between the age of 12 and 14 Frederick Pabst worked as a waiter in the Masion House and the New York House in Chicago earning \$5 per month. At fourteen young Frederick struck out on his own, becoming a cabin boy on the Goodrich steamship line. The determination which helped him in his career first became apparent as a cabin boy, as described in his obituary:

He was put in charge of the cabin door, to take the tickets from the passengers as they left the steamer at one of the ports at which the steamer had landed. His instructions were to let no one pass without a ticket. Capt. Ward, one of the most prominent steamboat owners in the west, and who was the owner of the boat on which Frederick Pabst was employed as a cabin boy, was among the passengers. Capt. Ward attempted to pass without showing his ticket. Young Pabst confronted and stopped him. Capt. Ward attempted to force his way out but was thrust back with considerable energy by the sturdy young German. The owner of the steamer stormed about and at last tried to bribe young Pabst to let him pass by offering him a dollar. This was indignantly refused, and Capt. Ward returned to the cabin in the worst temper possible. Then he began to think over the incident and as the integrity of the young man appealed to his better judgment, he not only relented, but from that time forward to the end of his life was one of Frederick Pabst's best friends.<sup>43</sup>

Young Frederick Pabst took every opportunity to learn about sailing and, in 1857, at the age of 21, he earned his Steamboat Pilot's Certificate.<sup>44</sup> Steamships were an important mode of transportation for both people and goods on the Great Lakes. Capt. Pabst was now able to pilot all varieties and sizes of steamers.<sup>45</sup> He worked on several

<sup>43</sup> "Capt. Fred Pabst Dies at His Home," *The Sentinel*, January 2, 1904.

<sup>44</sup> Zimmerman, *Magnificent Milwaukee: Milwaukee's Architectural Treasures 1850-1920*, p.89.

<sup>45</sup> Ibid. p.89.



runs with different ships: the *Traveler*, between Milwaukee and Chicago, *Huron* between Milwaukee and Two Rivers, *Comet* between Milwaukee and Sheboygan, and the *Seabird*.<sup>46</sup>

It was the route of the *Comet* that brought him in contact with Phillip Best, a Milwaukee brewer. Sheboygan, Wisconsin, was an important barley market.<sup>47</sup> Barley being an important ingredient in beer, Phillip traveled the route frequently. It was through this connection that Capt. Pabst met Maria Best, one of Phillip's daughters. They were married in 1862. A desire to be with his wife and the grounding of his ship, the *Seabird*, caused him to leave sailing to join his father-in-law's business.

### Pabst Begins Brewing

Best and Company Brewing had its beginnings with the Best family. Jacob Best, Sr., had four sons for whom his Rhineland brewing and winery establishment would not provide a suitable inheritance. Phillip was the first to travel to America in an attempt to sell family wine in New York. Jacob, Jr., and Charles followed settling in Milwaukee and establishing a vinegar factory. Charles soon returned to Germany to convince his father to move the family. Business in Germany was declining, and freedoms were being constrained as Germany adjusted to new economic realities. On the other hand, letters and pamphlets circulated throughout Germany extolling the virtues of Wisconsin. Milwaukee offered easy transportation of raw materials and finished goods along with a

---

<sup>46</sup> Pabst, Capt. Frederick, Biographical Clipping Microfilm, Milwaukee County Historical Society, Milwaukee, WI.

<sup>47</sup> Ibid.



growing German population to consume the beer locally. Consequently, the family sold their brewery in Mettenheim and moved to Milwaukee in 1844.<sup>48</sup>

They quickly set up a brewery in a small building on the current site.<sup>49</sup> They brewed both the English ales and German lager beer, which was relatively new to America.<sup>50</sup> In 1845 Jacob, Jr., and Phillip became partners with their father. Five years latter, in 1850, Lorenz and Charles established a second brewery called the Plank Road Brewery which later became Miller. (Recently Miller announced that under a new contract it will brew Pabst beer, thereby resolving labor conflicts which arose when the Pabst brewery in Milwaukee closed.) Jacob Best, Sr., retired in 1853, just as the brewery began making a profit. The company grew steadily until the economic depression beginning in 1857.<sup>51</sup> At this point Jacob, Jr., decided to retire in 1859 leaving Phillip as the sole owner of the family brewery.<sup>52</sup> It was during the continuing recession, and following Jacob's retirement, that Capt. Pabst joined the family by marriage. His misfortune with the *Seabird* brought him into the business since the brewery was lacking managers. He sold his interests in steamships and bought into the brewing business. He was joined in 1866 by his brother in-law, Emil Schandein. At the same time Phillip Best retired. Together they expanded the brewery into a nationwide enterprise.

Emil Schandein would have preferred a scholarly life, but adapted to brewing just as Captain Pabst did. Mr. Schandein brought skills developed through schooling and, "was of value to the organization as an intelligent man who understood technology, as an

---

<sup>48</sup> Thomas C. Cochran, *The Pabst Brewing Company: The History of an American Business* (New York: New York University Press, 1948), p.7.

<sup>49</sup> Ibid. p. 19.

<sup>50</sup> Ibid. p.12.

<sup>51</sup> Ibid. p. 43.



amateur biologist who could expertly appraise barley, and as a cultured genial representative of the company with more “polish” than the lusty Captain.<sup>53</sup> Mr. Schandein took control of the South Side Brewery when it was purchased from Melms in 1869. In addition, his frequent travels helped monitor shipping sales and the attitude of markets.

Captain Pabst managed the business affairs of the brewery and lead it through remarkable growth. Best and Company had begun selling beer outside the city and the state in 1852.<sup>54</sup> Such sales rapidly expanded the brewery. The population of Milwaukee continued to increase rapidly after the Civil War. Many of the new additions were Germans, but even a large population of beer drinkers could not absorb the beer produced by the expansive plans of Milwaukee brewers. Beer sales increased throughout the country as new immigrants arrived, taxes on hard liquor increased, and industrialism limited the amount of alcohol a worker could drink on the job. Beer became a drink for both the factory worker and the white collar clerks who wanted lighter drinks to go with a more sedentary city lifestyle.<sup>55</sup> Milwaukee was in an excellent position to fulfill an increasing desire for light lager beer. Milwaukee provided shipping options and access to most raw materials equal to that of other locations. It offered a slight cost benefit on lumber used for kegs and barrels and the cold climate created a real savings on the ice needed for production and shipping.<sup>56</sup> The local population provided slightly cheaper

---

<sup>52</sup> Ibid. p.45.

<sup>53</sup> Ibid. p. 81.

<sup>54</sup> Ibid. p. 31.

<sup>55</sup> Ibid. p. 55.

<sup>56</sup> Ibid. p. 77-77.



labor, but its small numbers allowed the breweries to sell outside the city.<sup>57</sup> It did not cost much to establish a brewery and most cities had several. These breweries, however, were often hard pressed to provide all the desired beer for local consumption and they rarely shipped to a larger market. The Milwaukee market, on the other hand, was well supplied and forced brewers to look further abroad for markets. Milwaukee brewers were then able to compete with local breweries based on the economics of scale. Pabst also competed through quality and uniformity of product. In 1868, Best and Company surpassed all other Milwaukee brewers in quantity produced and sold, and remained in the lead for the rest of the century.<sup>58</sup>

Out of state sales and the need to include two Best family members who were working at the brewery compelled incorporation. On March 13, 1873, Best and Company became a corporation with capital of \$300,000. Captain Pabst owned 142 shares and Emil Schandein owned 132. They were president and vice-president respectively.<sup>59</sup> Charles Best, part of the first generation born in the United States, had been working as the accountant and was given one share. The other 25 shares were held for Henry Best, the only son of Phillip. Henry received his shares a year later, but quickly sold all but one to Captain Pabst and Mr. Schandein.<sup>60</sup> The small number of owners and stockholders allowed the brewery to make rapid changes. The board of directors was always available. In addition, each of them could live off their salaries and did not require dividends,

---

<sup>57</sup> Ibid. p. 79.

<sup>58</sup> Ibid. p. 55.

<sup>59</sup> Ibid. p. 67.

<sup>60</sup> Ibid. p. 81.



allowing the brewery to reinvest as much profit as wished into the expanding business.<sup>61</sup>

Until 1893, Captain Pabst's salary was \$208.33. Clearly, not all funds were reinvested.<sup>62</sup>

Generating enough sales to create profit to expand this small salary took effort. The demand for bottled beer was slow to develop; most early sales depended on having an outlet for sales. This meant saloons or beer halls. The Bests had built several in Milwaukee, the difficulty was finding good management. Owning and operating establishments was expensive and time consuming. The first choice was to induce an operating establishment to stock a specific brand. Agents, and the few distributors Best and Company used, offered help in paying licensing fees, loans, aid in remodeling and would sometimes purchase the establishment. More often, discounts or "spendings," where the agent or peddler, as the wagon drivers were called, would buy a round upon delivery, encouraged sales. Needless to say, these practices were either financially difficult or left sales staff impaired. Captain Pabst kept a close watch on all areas and through shrewd hiring and judicious removals prevented excess. The company invested little in print ads and other forms of advertising. Few magazines were available at the time. More important was a constant public relations program. Cities held fairs to show their progress. Organizers vied for the greatest number of exhibitors, inducing companies to exhibit their products in what amounted to giant advertisements. The fair would also award prizes and medals to each type of product exhibited. These awards were also advertisements. Captain Pabst frequently used this method and won medals in Philadelphia (1878 Centennial Exposition), Paris (1878 World's Fair), Atlanta, New

---

<sup>61</sup> Ibid. p. 83.

<sup>62</sup> Ibid. p. 94.



Orleans, and Buffalo.<sup>63</sup> He also worked with several of the fairs to have his beer sold exclusively at the site, especially the small stands frequented by the typical beer drinker.

### Charities

Overall, personality mattered most. As Cochran states,

For business reasons, if no other, it was important for a brewer to be a well-known figure. Success in the local market required liberality on his part, not only in the form of loans to saloons, but also in gifts to various social organizations and needy individuals. The sales of the beer depended to a considerable extent on the popularity and prestige of its producer.<sup>64</sup>

This is where it becomes difficult if not impossible to separate Pabst, the businessman, from Pabst, a kind and jovial individual. Donations to civic organizations were often publicized. In a four month period in 1892, he was considered a funding source for a new emergency hospital, provided free rooms and \$1,500 for the Milwaukee Law Library Association, and provided at least \$1,000 for relief efforts after fire destroyed the Third Ward.<sup>65</sup> Other gifts to organizations included a new rowing shell for the UWM crew team, \$1,000 for the Young Women's Christian Association building, and the donation of "Silent Devotion" by Carl Marr to the Layton Art Gallery.

His most famous charitable donation was the provision of stands for the Grand Army of the Republic encampment in 1889. The organizers needed \$15,000 to build stands for the naval battle entertainment. The organizers planned to charge each veteran \$1 for a seat to cover the cost. Captain Pabst donated the \$15,000 needed so the veterans could watch for free. In appreciation, the veterans changed the parade route to pass the Captain's house.

---

<sup>63</sup> Ibid. p. 137.

<sup>64</sup> Ibid. p. 67-68.



His business enterprises were considered an important benefit for the city. Providing jobs and an attractive city to live in were better received than endowments at the time. Captain Pabst was hailed for refusing to sell the brewery to an English syndicate. His civic pride showed as he stated, "Sixteen million dollars is enough to make a man's hair stand on end, but I have been walking around this plant and I'm kind of proud of it. No, you can't have it. I'm going to stick to it and give Milwaukee the largest brewery in the world."<sup>66</sup>

Bettering the city only extended nominally into politics. Soon after marrying, Captain Pabst followed Phillip Best in becoming an Alderman in 1863. But, there his political aspirations ended. Phillip Best had been a political as well a business leader among the Germans. Captain Pabst did not want to rely on ethnic associations which played a part in politics. When the newspapers began to talk of nominating him for Governor, he declined stating,

if I were to be a candidate, I would not be a German-American or Irish-American candidate, but a plain American. I am an American. I love this country of my adoption, and I only regret I could not have been born here- but I would not take any office if I could have it without an effort.<sup>67</sup>

He limited his civic offices to that of the Water Commissioner and a Commissioner of Public Debt. Yet, he often lobbied for city interests. He was one of the supporters of the city park system and worked to locate the State Fair in Milwaukee. Both could have been viewed as detrimental to his personal interests in beer gardens and the Milwaukee Industrial Exposition.

---

<sup>65</sup> *The Milwaukee Journal*, August 12, 1892. *The Milwaukee Journal*, November 24, 1892. And *The Evening Wisconsin*, October 29, 1892.

<sup>66</sup> "Capt. Fred Pabst Dies at His Home" *The Sentinel* January 2, 1904.

<sup>67</sup> Cochran, *The Pabst Brewing Company: The History of an American Business*, p. 264.



Tracking his personal charity is much more difficult. The Associated Charities considered Pabst a generous patron. He often used Associated Charities to determine the deserving from the undeserving. Associated Charities also helped him locate those in need. Captain Pabst gave money for all types of reasons; widows, the disabled, injured, and sick all received his generosity. After his death the newspaper reported, "Sums of from \$60 to \$1,000 were common gifts with him, and he made loans that were really gifts, as he knew they could never be repaid."<sup>68</sup> Commonly, he would give money to women starting businesses to support themselves. Furthermore, he owned properties throughout the city; when tragedy befell renters he would let them stay rent-free until they were able to pay. He never asked for back rent. Not all his giving was organized. For example:

Capt. Pabst was coming out of the Empire building one afternoon when a little newsboy about 6 years old approached him and asked him to buy a paper. 'My father used to know you, Capt. Pabst.' Said the little fellow. 'Who is your father?' asked the captain. The little fellow told his name and added that his father was dead and that he had to sell papers to help out the family income. 'Well,' said the Capt. Pabst, 'I guess I'd better buy a paper,' and taking a roll of money from his pocket he gave the little fellow \$5 bill and said, 'Now you button that right up in your pocket and run home with it. Don't stop to sell the rest of the papers, but take the money home to your mother.' And before the little chap could recover from his astonishment the captain had put him on a street car bound for home, paid his fare, and left him.<sup>69</sup>

Christmas brought his giving to a high point. The Associated Charities would receive a gift of between \$500 and \$1,000 from the Pabsts to feed the poor. In addition, Captain Pabst had the group locate large needy families who would then receive, "a great clothes

---

<sup>68</sup> "Capt. Fred Pabst Dies at His Home," *The Sentinel*, January 2, 1904.

<sup>69</sup>Ibid.



basket in which was an elegant dinner from Captain Pabst.”<sup>70</sup> Although Captain Pabst was not a member of a church, he donated freely to several, often paying off their debts.

Captain Pabst’s generous spirit made him popular with his workers as well. Some disruption did occur as the brewery workers unionized, but overall relations were good. The Captain knew all his workers and provided for them as needed. Brewery work was safe and except for bottling proceeded at a pace the workers could control. The company did not offer insurance until 1893, so when an accident did occur Captain Pabst responded with additional payments or work that an injured or sick employee could do.<sup>71</sup> Captain Pabst also provided forms of entertainment for workers, picnics -- and after the purchase of the Stadt theater -- theater tickets.<sup>72</sup> As a result, Captain Pabst was highly popular. After returning from Europe in the Fall of 1890, both the *Milwaukee Journal* and *Milwaukee Sentinel* reported an employee celebration of his return:

Capt. Fred Pabst returned from Europe yesterday afternoon. Immediately after his arrival he visited the office at his brewery and was greeted by his employees. In the evening the office people, bookkeepers, clerks, etc. and about 500 of the men employed at the brewery formed a torch-light procession and marched around the captain’s residence. The Captain hailed the procession at the entrance of his house. All drank to his health, and from the Pabst residence they proceeded to the new malt house where a barrel, 200 feet high, supplied everybody with free beer. Capt. Pabst looks hale and healthy. The journey he said, agreed with him, and he enjoyed himself immensely in the different cities of Europe.<sup>73</sup>

### The Captain’s Family

At home, his family attempted to grow at the same rate as the family business, but with less success. Maria Pabst gave birth to 11 children, only 5 survived infancy:

<sup>70</sup> “Capt. Fred Pabst Dies at His Home,” *The Sentinel*, January 2, 1904.

<sup>71</sup> Cochran, *The Pabst Brewing Company: The History of an American Business*, p. 253

<sup>72</sup> Pabst, Capt. Frederick, Biographical Clippings Microfilm, Milwaukee County Historical Society, Milwaukee, WI.

<sup>73</sup> *The Milwaukee Sentinel* September 16, 1890.



Elizabeth, Gustave, Marie, Frederick, and Emma, all born between 1865 and 1871.<sup>74</sup> The Captain and Maria and their first two children lived with Phillip Best at 828 Chestnut Street until 1867. The developing family was able to move into their own house in 1867 on Winnebago. Finally, in 1875, they built their first home, a large eclectic Victorian next to the brewery. This helped Captain Pabst maintain his long hours without leaving home too far behind. Captain Pabst remained busy with the business, his son, Fred, Jr., remembers,

my father on many occasions left for the brewery before breakfast early in the morning. He went through the malthouse, brewhouse and cellars and then came home for a hurried breakfast, after which he went back to the brewery again and spent his time in the office or brewery until twelve o'clock. Often he brought business friends home to luncheon and without any relaxation returned to the brewery, where he worked until six o'clock at night.<sup>75</sup>

The children in the family attended the public school in the 4<sup>th</sup> Ward where they lived. The schools were an important part of the young city and included instruction in both English and German. Most of the family friends were German, as the "Yankee" and German society led separate lives in increasingly different sections of the city.

Both the Captain and Marie were supporters of the German theater and music in Milwaukee. Milwaukee was called the German Athens and had a lively arts community. Concerts and theater provided entertainment. The Pabsts, like many Germans, attended the German theater. Concerts often contained music from well-known German composers: Strauss, Wagner, Schubert and Liszt. Waltzes, selections from operas, and a mix of popular music (including marches) composed the program for many concerts. The family also had its own artists; Elizabeth was elected a director of the Milwaukee Art

---

<sup>74</sup> Elizabeth Frederica June 2, 1865, Gustav Philip Gottlieb November 26, 1866, Marie Philippine July 12, 1868, Friedrich Jr. November 3, 1869.



Association in 1888, and Marie was described as “an admirable musician and deeply interested in all the arts.”<sup>76</sup> The Deutscher Club also provided entertainment in the form of yearly balls and eventually weekly concerts. The Deutscher Club included family entertainment unlike many of the clubs formed by Milwaukeeans with East Coast roots which were simply a haven for men.

Summers would be spent in one of several ways. In 1880 Captain Pabst became a director of the Milwaukee Industrial Exposition.<sup>77</sup> The exposition had an exhibit hall for Milwaukee industries and an art gallery with a bazaar. In addition, the Industrial Exposition boasted an aquarium, horticultural hall, restaurant, and bandstand complete with an organ. The horticultural hall and concerts were among the great attractions.<sup>78</sup> Prizes and special days induced citizens to spend time there. The Exposition continued through 1902 when the state fair took its place.<sup>79</sup> If people preferred the outdoors, breweries supported beer parks which offered carnival games, places for strolling and, of course, refreshments.

Many families with the means chose to leave the city for the summer. Summer traditionally brought disease to cities and those who could left for resorts or summer homes. Captain Pabst purchased a farm outside the city in what is now Wauwatosa. The Captain used it to breed Percheron workhorses which traveled to fairs pulling decorative beer wagons and winning prizes. In an attempt to improve workhorses throughout the state, he kept the stud fees low. The farm also operated as a summer home from which he

---

<sup>75</sup> Cochran, *The Pabst Brewing Company: The History of an American Business*, p. 92.

<sup>76</sup> *The Milwaukee Sentinel*, February 12, 1888. And “At Immanuel’s Altar,” *The Milwaukee Journal*, November 22, 1892.

<sup>77</sup> Still, *Milwaukee the History of a City*, p. 347.

<sup>78</sup> Henry W. Bleyer, *The Milwaukee Manual 1881-1882* (Milwaukee: Louis and Charles Dun, 1881), p. 85.



commuted daily.<sup>80</sup> As the children grew older the family began taking European vacations during the summers. For young men a grand tour was considered necessary, but the Pabst women also went, doubtless with an appropriate chaperone.

1889 was one of the best years for Captain Pabst. Unfortunately, it began with a death. At the end of July 1888, Mr. Schandein, Captain Pabst's brother-in-law and business partner, died while in Germany. He had been in ill health for some time and had gone to Germany to rest. Captain Pabst's three daughters, Elizabeth, Marie, and Emma, were in Germany at the time and were with Mr. Schandein when he died.<sup>81</sup> While a potential blow to the family business, it placed Captain Pabst in virtually complete control. Mrs. Schandein inherited all her husband's shares in company stock, and was the only female vice-president of such a business at the time. She had little interest in the business and left Captain Pabst in charge.

This family tragedy was soon replaced by happiness when Elizabeth married Otto von Ernst, a painter. Ernst was born and trained in Germany; in Milwaukee he became the director of the Wisconsin School of Design, later renamed the Wisconsin Art Institute. The wedding occurred on December 26, 1888, and set the stage for a brilliant year. That year the Board of Directors, a small group made up of family, renamed the brewery in Captain Pabst's honor. The brewery had greatly increased in size, and felt little impact from the last economic downturn. The brewery, in fact, had grown so much that the family's house was greatly overshadowed by the large industrial buildings. Captain Pabst announced plans to build a new mansion on Grand Avenue and place new

---

<sup>79</sup> Still, *Milwaukee the History of a City*, p. 347.

<sup>80</sup> Cochran, *The Pabst Brewing Company: The History of an American Business*, p. 261.



company offices on the site of his current house.<sup>82</sup> The Pabst's took a vacation to Europe and spent another 2 and ½ years in the house on Chestnut Street while the mansion was being constructed. During the last week of July 1892, they were able to move to their new home.<sup>83</sup>

The family had undergone some changes while the mansion was being built. The children were now reaching adulthood and creating their own lives. Elizabeth, the oldest, had been married for a short time and had a daughter, Elsbeth, before she died unexpectedly. Captain and Maria adopted young Elsbeth and treated her as one of their own. Otto von Ernst, her father, despite support from Captain Pabst, relinquished his rights and returned to Germany. Gustave was a Colonel on Governor Peck's staff while also acting as secretary on the board of directors at the brewery. After attending brewing school in New York and touring breweries throughout the country, Fred, Jr., was just receiving his shares in the company, making him a part of the family business.<sup>84</sup> Marie was being courted by William O. Goodrich, a wealthy young man with a Yankee background. Young Emma, at 21, was enjoying life in society attending events with her older sister.

### Domestics

A large, active, and wealthy family needed help. As in many families at the time, servants were a necessity. The family probably had servants since moving into their own

---

<sup>81</sup> Schandtein, Emil, Biographical Clipping, Microfilm, Milwaukee County Historical Society, Milwaukee, WI.

<sup>82</sup> "Capt. Pabst to Build a New Residence," *The Sentinel*, November 2, 1889.

<sup>83</sup> Society Notes, *The Milwaukee Journal*, July 30, 1892.

<sup>84</sup> Pabst, Frederick Jr., Biographical Clipping Microfilm, Milwaukee County Historical Society, Milwaukee, WI.



house in 1867. The 1880 census shows the whole family living on Chestnut Street with two servants and Heinrich Best, Maria's brother who boarded with them.<sup>85</sup>

**Table 4 1880 Census**

Name	Age	Relation	Occupation
Pabst Fred	44		brewer
" Maria	38	wife	keeping house
" Elise	15	daughter	at school
" Marie	11	daughter	at school
" Gustav	12	son	at school
" Fritz	10	son	at school
" Emma	8	daughter	at school
Best Heinrich	30	brother in law	clerk in office
Nell Otlile	30		keeping house
Bernauer Marie	22		servant
Buge Bertha	28		servant

The 1890 census is not available and the servants at the time of the move are unknown.

The servants did not live with the family initially after the family moved. The 1900 census lists just family members. Between the census and Maria Pabst's death in 1906, room was made for six servants in the mansion.

**Table 5 1900 Census**

Name	Age	Relation
Pabst, Fred	64	
" Maria	58	wife
Nunnemacher, Emma	29	daughter
Von Ernst, Elizabeth	9	grand daughter

The Captain Frederick Pabst Mansion, Inc., archives has a memoir of a relative of Teodore Siedentopf. The memoir states that Teodore Siedentopf was a friend of Captain Pabst's who immigrated about the same time. He worked for the Gettemann Brewery

<sup>85</sup> 1880 United States Census, Milwaukee Public Library, Milwaukee, WI.



and retired about the time the Pabst family moved to the mansion. As a type of retirement, Theodore Siedentopf worked as a valet for Captain Pabst. Each morning, he was picked up by Captain Pabst's carriage.<sup>86</sup> Directories place his house at 2530 State Street, but do not ever list him as a servant. He disappears in 1894. The will and probate records of Maria Pabst provides the best indication of the servants employed by the family. Maria Pabst left \$2,000 each to four "employees", August Bakenhus, Fritz Schumacher, Dora Jung and Elizabeth Artz. The bills due after Maria's death introduce more servants: Herman Hartkopf, gardener, Else Ringeisen, assistant cook, Bertha Wagner, laundress, Emma Denis, maid, Agnes Bartel, temporary help, and Helen Hackbarth. Agnes Bartel helped temporarily to put up preserves in the fall. In addition, Mrs. Marie Hartwig was a seamstress who came to the mansion as needed. The full time servants earned from \$60 to \$30 per month.<sup>87</sup>

**Table 6 Known Servants**

Name	Position	Wage
August Bakenhus	butler	\$50/mo.
Frederick Schmacher	coachman	\$60/mo.
Dora Jung		
Elizabeth Artz		\$35
Herman Hartkopf	gardener	\$50/mo.
Else Ringeisen	assistant cook	\$30/mo.
Bertha Wagner	laundress	\$50/mo.
Emma Denis	maid	\$50/mo.
Agnes Bartel	temporary help	\$1/day
Mrs. Marie Hartwig	seamstress	\$1.50/visit
Helen Hackbarth		\$40

The men are easily tracked in the city directories. August Bakenhus, the butler, made \$50 per month. He was not the longest serving employee of the Pabsts. He did not immigrate

<sup>86</sup> Transcript of Letter from Wilma Hampel, The Captain Frederick Pabst Mansion, Inc., Milwaukee, WI.

<sup>87</sup> Will #21211, Registrar of Wills, County Courthouse, Milwaukee, WI.



until 1892 and married another recent immigrant in 1896.<sup>88</sup> It is difficult to determine when he began working for the family. He did not appear in the directories until 1897 where he is listed as a waiter. (Where he worked is not mentioned.) It is more probable that he became the Pabst's butler in 1898 when 31 years old. In this year he is listed as a steward and moved closer to the mansion. In 1899, he is a waiter again but living in the house on Wells Street which Captain Pabst built to house servants. Despite these changes, life was stable enough for him to begin a family. The 1900 census indicates that he and his wife had 2 young daughters and one other child had died. Although both were recent immigrants, both mother and father can read and write English.<sup>89</sup>

**Table 7 1900 Census**

Name	Age	Relation
Bakenhus, Aug.	33	Head
" Fredda	25	Wife
" Fredda	3	Daughter
" Anna	2	Daughter

Their neighbors, in another house built by Captain Pabst, were the Schumachers. Fred Schumacher, who Maria refers to as Fritz, was the coachman. He and his wife immigrated from Germany in 1883. He worked as a teamster during his early years in Milwaukee. In 1890 he becomes a coachman, and the next year is living near the Pabst family's Chestnut Street residence. As soon as the houses on Wells Street are ready his family moves into one. Beginning his service with the Pabst family at the age of 30, he was slightly older than Augustus Bakenhus. He and his wife had three children, the oldest of which has begun work as a clerk in "Fancy Custom."<sup>90</sup>

<sup>88</sup> 1900 United State Census, Milwaukee Public Library, Milwaukee, WI.

<sup>89</sup> Ibid.

<sup>90</sup> Ibid.



**Table 8 1900 Census**

Name	Age	Relation	Occupation
Schumacher, Fred	40	Head	family coachman
" Fredda	36	Wife	
" Willi A.	15	Son	Clerk Fancy Custom
" Helen	13	Daughter	
" Fred	7	Son	

The female servants are not traced easily because only heads of households are listed in city directories. The neighborhood was mixed and they could walk from home. At some point after 1900 they may have moved into the mansion. Single young women made up the majority of domestic servants throughout history. As factory jobs became more plentiful, young girls preferred these jobs to working as servants. Fewer left home to live with their employer and stayed for shorter periods of time.<sup>91</sup> As a result, the female servants, besides those listed in Maria's will, may not have been with the family long and do not give an accurate picture of the use of servants in the mansion.

#### Family Life in the Mansion

In November, 1892, life was to take some sudden swings. Marie Pabst and William O. Goodrich announced their engagement. William Goodrich's family was involved in the manufacture of linseed oil. As a family which came from the east coast and from a British background, and the Pabst family, a recently immigrated family from Germany, the match was unusual; the two groups rarely mixed. Each of the two were greatly interested in the arts and were well liked by their peers.<sup>92</sup> While preparations were being made for this momentous event, news broke that Gustave Pabst had been secretly married to a divorced actress. Gustave spent his summer at "Lakeside" where he

<sup>91</sup> Sara M. Evans, *Born for Liberty* (New York: Free Press Paperbacks, 1997), p.134.

<sup>92</sup> "At Immanuel's Altar," *The Milwaukee Journal*, November 22, 1892.



met the actress famous for her portrayal of Juliet. Margret Mather was summering at Lakeside while obtaining a divorce from her first husband. They secretly married and he followed her to her next engagements in California. While they were in California, the news broke. The press followed the family for a couple of days, even following Gustave as he returned for his sister's wedding. The secret wedding even became the subject of puns:

The club humorist who recently assaulted a number of men in the reading room by asking them; 'What is the Mather with Gus Pabst?' is still at home recovering from the result of the injuries which he subsequently received while he was being thrown out. This sort of thing must stop.<sup>93</sup>

Marie's wedding occurred without comment on her brother's actions and the matter was quietly dropped. Being the first wedding between the American/ British and German upper classes, the event was quiet with little fuss. The double ring ceremony, unusual among the Americans, was in a church to prevent any feelings of favoritism. A small number of guests were invited to a meal at the Pabst's new home. Two tables filled the dinning room. The expected dancing either required the movement of furniture or occurred in the hall in the vicinity of the musician's nook. By the middle of the next year, the two couples had moved out into their own homes. Captain Pabst built the Goodrichs their own home, and the errant Gustave found his own accommodations. Now only two children and one grandchild were living at the mansion.

1892 was a time of great expansion for Captain Pabst's outside interests. In 1890 he purchased the St. Charles hotel and it was now completely remodeled. The Pabst Hotel, as it was renamed, opened in May 1892 and was filled to capacity, even turning people away. The hotel competed with the Plankinton for the richest guests with the best



accommodations in the city.<sup>94</sup> The attached power and light plant became a piece of another Pabst venture. Neighboring his farm in Wauwatosa, several land developers and holders were interested in creating a rail link with Milwaukee to increase the value of their land and spur development. Captain Pabst supported the plans and formed the Milwaukee and Wauwatosa Railroad Company. The company never managed to complete service to Wauwatosa, but had plans to use the Light Heating Power plant behind the Pabst Hotel to power the electric rail. In 1896, the company was sold to Milwaukee Electric Railway and Light Company.<sup>95</sup> Captain Pabst also began the Pabst Building in 1892, which was to become Milwaukee's first skyscraper. These interests prompted the *Milwaukee Evening Wisconsin* to state, "No man has done more than he to lift Milwaukee architecture to a place of metropolitan grandeur. His rapid transit line tends to enhance the value of real estate, and enlarge the opportunities of working men to secure comfortable homes."<sup>96</sup>

The Pabst building was to house another Pabst interest. Upon returning from a trip to ports on the Great Lakes, traveling as far east as Buffalo, Captain Pabst announced the formation of the Wisconsin National Bank of Milwaukee. The bank board consisted of many other prominent Milwaukee business leaders. They elected Captain Pabst president immediately, before choosing any other officers. Captain Pabst's interests also extended beyond the city, often in conjunction with the brewery. He was to build a nine-

---

<sup>93</sup> "What Club Men Say," *The Milwaukee Journal*, November 19, 1892.

<sup>94</sup> Pabst, Capt. Frederick, Bibliographic Clipping Microfilm, Milwaukee County Historical Society, Milwaukee, WI.

<sup>95</sup> Cochran, *The Pabst Brewing Company: The History of an American Business*, p. 258-259.

<sup>96</sup> *The Milwaukee Evening Wisconsin*, October 27, 1892.



story hotel in New York on the current site of Times Square.<sup>97</sup> Lavish restaurants were built in other major cities throughout the nation. These were a form of advertising linking Pabst products with classy establishments to create a new market for quality beer. They were also extensive real estate investments.

As the 1890s continued, Captain Pabst began to withdraw from the business. His health was failing from what has been reported as emphysema and diabetes. Frederick, Jr., Gustave, W.O. Goodrich, and Rudolph Nunnemacher operated the business. Captain Pabst continued to visit the office, and periodically settled disputes between his two sons. Gustave was much like his father and operated the production lines, conducted his own taste tests, and experimented to produce the best possible beer. Frederick was much more interested in marketing and business administration. The two did not always mesh. W. O. Goodrich worked in his father's linseed oil business but also helped his father-in-law. Rudolph Nunnemacher, who came from a family of bankers, became responsible for the real estate dealings of the Pabst Brewing Company with great success.

Rudolph Nunnemacher married Emma Pabst in a lavish celebration on June 23, 1897. The marriage ceremony took place in the music room of the mansion which was covered with hangings in the bridal colors of pink and green. Outdoors, the celebrations continued on the lawn to the west which Captain Pabst had purchased in 1894. A pavilion protected the wedding dinner. It was the most lavish event to occur at the mansion. Later that year, Gustave married for the second time. His first marriage to Margaret Mather lasted a short period, ending in divorce for undisclosed reasons in 1895. He moved back with his parents and stayed in the mansion until he married again on

---

<sup>97</sup> Pabst, Capt. Frederick, Bibliographic Clipping Microfilm, Milwaukee County Historical Society.



September 14, 1897. This time it was a well-publicized marriage to Hilda Lemp of St. Louis. The Lemps were a large brewing concern in St. Louis and competed with the Pabst Brewery in the shipping business. Gustave, however, remained with the Pabst Company. The Lemps had not developed Captain Pabst's ability to annex business leaders through marriage. Frederick, Jr., also married the daughter of a brewing magnate, Ida Uihlein. The Uihlein's were the power behind the Schlitz Brewing Company. They married a year previously, on March 25, 1896, in a ceremony at the Pfister Hotel. They were now settled comfortably in their own mansion constructed for them by Captain Pabst. Emma and Gustave also received similar gifts.

With the children married, things in the household began to slow down. While the children were at home and courting or being courted, the mansion must have been full of activity. Each child had their own interests and were leaders in those interests. Emma and Marie were commonly found at receptions and planning entertainments for friends and charities. Frederick and Gustave were involved with the family business and also active in sports and other recreations. In the late 1890s they even set up a coach line between the mansion and Pewaukee Lake with scheduled departures on the weekends. Their efforts were aided by their avid interest in stock breeding and the family's stock farm. The run, with two changes of horses, took 1 hour and 20 minutes. Now Captain Pabst and Maria could relax a little. Elsbeth was too young to partake in such activities, and was involved with her schooling, probably at the nearby public school just like the other Pabst children.



This arrangement lasted until 1900. On January 20, 1900, Rudolph Nunnemacher died from complications following the emergency removal of his appendix. His death was unexpected. Captain Pabst had just left the hospital after staying the night, probably as surrogate for his sick daughter. The newspaper reported, "Mrs. Nunnemacher (Emma Pabst) has been ill for several days, but is standing the shock well and it is not thought that she will break down."<sup>98</sup> After the death of her husband, Emma Nunnemacher moved back with her parents and niece. She is recorded in the census of 1900 at the home of her parents. It would be three years before she married again; this time to Frederick Soehlein of Germany. She moved to Germany with him where Captain Pabst was building them a home when he died.

Captain Pabst died on New Year's Day 1904. His health had been failing, yet he remained active. The previous winter he and his wife had gone to southern California. Captain Pabst had said, "I want to get out in the open air more than the weather will permit at home and to do this I have decided to go to California, where it is warmer. I am now feeling first rate."<sup>99</sup> The year of his death they stayed home. The weather had prevented him from going to the office for the ten days preceding his death. Despite having turned the company over to his sons he had remained involved in the business, especially with large plans. His illness had been known throughout the town, but his death came as a surprise. Nearly everyone had a story about the Captain and felt sadness at his death. His company supported over 20,000 people. (Including family members of workers.) Because of his illness, his death did not create a great deal of difficulties for

---

<sup>98</sup> Nunnemacher, Rudolph, Biographical Clipping Microfilm, Milwaukee County Historical Society, Milwaukee, WI.



those depending on the business. Gustave and Frederick, Jr., were firmly in place at the brewery and understood the business. Maria, his wife, and Elsbeth remained in the house for as long as Maria lived and each had more than enough money on which to live. The estate was to be divided five ways after Maria died, but the estate settlement took until the 1920s. In order for the estate to be settled, Elsbeth had to be married and have a child. Settling the portion for Emma Scholein had to wait for the end of World War I since no funds could be sent to Germany where she was living during the war.

Maria Pabst died before all this could be worked out. She died two years later in 1906 due to pneumonia which set in after surgery. While not as prominent as her husband, she was mourned as a supporter of the arts. She had continued the quiet charity of Captain Pabst, giving where ever she found those in need. Included in the bills due after her death were the charges for a grocery delivery to a Robert Cork.<sup>100</sup> She also remembered the servants in her will giving each of the four with whom she had the greatest contact \$2,000; nearly a year's wages. Her children received pieces of jewelry and other mementos.

The celebrated mansion on Wisconsin Avenue no longer had occupants. Each of the children had their own places. Elsbeth was too young at 16 to live alone in such a house and went to a boarding school to continue her education under the care of a court appointed guardian. The mansion with its custom made furniture was sold to the Archdiocese of Milwaukee. The Archdiocese began to move in on July 13, 1908, and was nearly complete by July 21. Archbishop Messmer was on a trip which took him to

---

<sup>99</sup> Pabst, Capt. Frederick. Biographical Clipping Microfilm, Milwaukee County Historical Society, Milwaukee, WI.

<sup>100</sup> Will #21211, Registrar of Wills, County Courthouse, Milwaukee, WI.



Rome and Switzerland. Not liking formality or large celebrations he declined to inform his staff when he was returning. Never the less, they had moved all the furniture which was needed to the Pabst mansion before he returned, leaving Messmer's library for his personal supervision. Archbishop Messmer stated, "I was much pleased to learn of the removal of my household to its new homestead. I have long planned upon having the Pabst residence for the church. I am pleased that the details have been perfected and the deal consummated."<sup>101</sup>

The Archdiocese set up formal rooms on the first floor, with Archbishop Messmer's office in either the smoking room or the ladies parlor, "on the first floor on the west side just off the main drive."<sup>102</sup> The second floor was used for the Archbishop's apartments. The third floor was used to house his staff. The coach house was altered to provide offices and a meeting room on the second floor. The pavilion, used to exhibit beer at the World's Fair in Chicago, was converted into a chapel. The stained glass windows and marble wall still remain. This arrangement does not mention several other individuals who were also living at the mansion. The Archbishop's household in 1910 consisted of 11 people: 3 clergy members, 5 domestics, and 2 janitors and one of their wives.<sup>103</sup> All the bedrooms must have been in use with some of the servants doubling up. Portions of the servants' wing were probably converted from workspaces to living space.

Archbishop Messmer was as active as the Pabst clan, while he had simple tastes, traffic to the mansion was little abated. Parishioners either visited the offices in the coach

---

<sup>101</sup> *The Milwaukee Sentinel*, July 25, 1908.

<sup>102</sup> *Ibid.*

<sup>103</sup> 1910 United States Census, Milwaukee Public Library, Milwaukee, WI.



house or the Archbishop was entertaining members of the clergy.<sup>104</sup> The Archbishop faced several challenges during his tenure. First, there was severe disagreement between the church and state over the schooling of children. The church felt that children should attend church run schools and the state wanted to enforce its rules on the form education should take in a democratic society. This debate caused great concern for parents who faced excommunication if their children did not attend church run schools, and the law if they did not attend state schools. Second, by the turn of the century, Milwaukee was becoming less Germanic. Other ethnic groups from Eastern Europe were immigrating in growing numbers. At the same time, the Germans were becoming Americanized. The new immigrants wanted representation in the church, with the Poles being the most vocal. They wanted their own auxiliary bishop. Messmer reluctantly appointed an auxiliary bishop, but not a Polish one. The controversy continued until auxiliary bishop Kozlowski was named. Kozlowski died soon after his appointment, but his appointment had calmed the ethnic strife. Messmer combated the tendency to divide the church into different ethnic churches by establishing two newspapers. The *Catholic Herald*, which was to avoid a national slant, and the *Nowiny Polski*, which was to address problems in the Polish community.<sup>105</sup> In addition, he began the process of consolidating all the Catholic charities to create an effective and efficient program. Last, he was to guide the Milwaukee church through the First World War; a difficult task for a German-born Archbishop with a large following of German-born parishioners. World War I ended many German traditions in Milwaukee. The Archdiocese began keeping records in German and English rather than just German. Many establishments and clubs changed

---

<sup>104</sup> *The Milwaukee Sentinel*, July 25, 1908.



their German named for English versions. And, the German language began to disappear from the schools and streets.

Archbishop Messmer had several similarities with Captain Pabst. He rose early and worked late into the night. He enjoyed simple pleasures and found work to be one of them. He returned to Germany and Switzerland frequently and died and was buried in Switzerland in 1930.

His successor was Samuel Alphosus Stritch. Stritch was the first American-born Archbishop of Milwaukee. He was trained in Rome and appointed in a time when Rome was strengthening its ties to the American church. Coming from Toledo, he needed to deal with the beginning of the Depression and focused his attentions on the needs of the poor and away from the church. Milwaukee with a German tradition had interest in socialism. Messmer had tried to keep church members out of socialism, which considered the church a part of the oppressive system, by creating his own social reform movements. In this he was not overly successful. In the face of the Great Depression such church-led movements were important to check the spread of socialism within the church. Stritch applied himself to the problem holding the first National Catholic Social Action Conference in 1938.<sup>106</sup> He was also active in education and Cardinal Stritch College in Milwaukee is named for him. In 1940 he left Milwaukee to become the Archbishop of Chicago and later became a Cardinal.

Another Rome-trained Archbishop succeeded him. Archbishop Kiley began his religious career late and came to Milwaukee from Trenton, New Jersey. Also American

---

<sup>105</sup> "150 Yrs.: Archdiocese of Milwaukee 1843-1993," *The Catholic Herald*, November 18, 1993.

<sup>106</sup> Ethel M. Gintoft and Fr. Steven Avella, "Shepherds of the Flock," *The Catholic Herald*, November 18, 1993.



born, he was the first Archbishop in Milwaukee of Irish decent. During his tenure he worked to rebuild portions of the church infrastructure which had suffered during the Depression. He also offered spiritual guidance during the increase in devotion that occurred during World War II. Illness shortened his tenure placing most duties in the hands of auxiliary bishop Atkilski who had served as Cardinal Stritch's secretary in 1947. Kiley died after a long illness in 1953.

Atkilski was not to become the next Archbishop. Instead, Milwaukee received its first Milwaukee-born Archbishop who had studied at the St. Francis Seminary. Archbishop Meyer completed his studies in Rome and returned to Milwaukee in the 1930s. Following his primary interest he taught for many years before being appointed Archbishop. While preferring teaching, he tackled the difficulties of a rapidly expanding Catholic population. Carefully placing new parishes and schools he periodically fought with the city over older parish sites slated for re-development. In addition, he oversaw the expansion of lay social action at the beginning of the civil rights struggle. In 1958 he followed Cardinal Stritch as Archbishop of Chicago.

In return, a Chicago trained bishop came to Milwaukee. Archbishop Cousins had served Cardinal Stritch in Chicago. Cardinal Stritch had selected him because of his similar interests. He arrived in Milwaukee just as the Pope convened the Ecumenical Council. As a result, Archbishop Cousins had to guide the Catholic Church through a series of transitions. First, the Ecumenical Council created a series of changes. Next, local difficulties resulted from the peace and civil rights movements. His response was to be supportive but not directly involved. The rapid growth of the Catholic Church beginning in Archbishop Meyer's tenure and the changes necessitated by the Ecumenical



Council resulted in a larger office staff than previously. The Archdiocese needed to move to larger quarters, and in 1975 the Archdiocese sold the mansion.

The Pabst mansion had survived the changes which had dramatically altered the neighborhood. As the differences between German-born and American-born decreased, the preferred addresses were east of the river along the lake. Milwaukee also expanded following World War II. Milwaukee was no longer a walking city and those with the means to do so moved to the suburbs. The area around the Pabst mansion was close to the industrial corridor of the Menomonee River which attracted both lower income residents and businesses. The downtown area also expanded westward along the corridor of Wisconsin Avenue. (A street clarification program in the 1920s changed Grand Avenue to Wisconsin Avenue, the name the street had to the east of the Milwaukee River.)<sup>107</sup> Maps show the changes which occurred. Neighboring houses are razed and institutions take their place. The 1961 fire insurance maps indicate the destruction of the Wells home on the corner of 19<sup>th</sup> and Wisconsin Avenue, and the mansions to the west of the Pabst mansion were replaced by the Blockel Building, an office structure. Each of these new developments built up to the property line changing the feeling of the tree lined Grand Avenue. The Archdiocese which had protected the mansion through all these changes, sold it to the Coach House Inn, Inc.<sup>108</sup>

Nathan Rakita purchased much of the Coach House Inn's property in Milwaukee, including the mansion. A hotel had been built on the corner of 19<sup>th</sup> and Wisconsin Avenue. His plan was to use the land on which the Pabst mansion stood for a parking lot. His plans alarmed preservationists, notably Russell Zimmermann, who publicized the

---

<sup>107</sup> Baehr, *Milwaukee Streets: The Stories Behind Their Names*, p. 284.



mansion's plight. John T. Conlan and his business, Associated Steel Services, were able to purchase the mansion and the land it stood on, but was unable to purchase the area where the coach house had stood.<sup>109</sup> Conlan planed to adapt the mansion for a home office for his business. At the same time Wisconsin Heritages, Inc., (now The Captain Frederick Pabst Mansion, Inc.) a non-profit, was organizing to preserve the mansion. In 1978 they secured the funding to purchase the mansion and operate it as a house museum. They received funds from the Department of City Development for a Rehab Historic Preservation Project and listed the mansion on the National Register of Historic Places. They opened the house as soon as possible as a museum and have been restoring the mansion one room at a time. The mansion now receives over 30,000 visitors a year from all over the country and the world.<sup>110</sup>

---

<sup>108</sup> Reel 967 Image 350, Registrar of Deeds, County Courthouse, Milwaukee, WI.

<sup>109</sup> Reel 1005 Image 1869, Registrar of Deeds, County Courthouse, Milwaukee, WI.

<sup>110</sup> Based on the Admission Statistics of The Captain Frederick Pabst Mansion, Inc. 1997.



## **Chapter Two: Background on Discovery and Effective Interpretation**

### **Discovery Defined**

What exactly is discovery learning? Discovery learning is an active form of learning where new experiences combine with those of the past to form new ways of thinking and knowing.<sup>111</sup> Through activity the learner discovers knowledge. Activities cover a wide range of actions, physical, mental, and emotional.<sup>112</sup> As a result, discovery learning uses all modes of learning and fully engages the participant.

A whole spectrum of discovery learning exists. Discovery can be scaled on the amount of guidance provided from outside the learner and also scaled on what the learner does while learning. The ideal discovery experience, sometimes termed pure discovery, occurs without external guidance. The learner forms questions or problems and searches for an answer. In the problem solving approach the problem is presented to the learner, but he/she searches for the solution without guidance. Lastly, in guided discovery, the problem is presented to the learner. Then, through a series of activities, questions, or statements the learner is lead to the answer which is then “discovered.”

Discovery can also be grouped based on the types of thought involved in making the discovery. Inductive discovery uses inductive thinking where facts are gathered and then categorized or grouped to arrive at something new.<sup>113</sup> Deductive discovery begins with a concept and then applies it to situations to prove or disprove the concept.<sup>114</sup>

---

<sup>111</sup> George E. Hein, *Learning in the Museum* (New York: Routledge, 1998), p.30.

<sup>112</sup> Cognitive scientists have divided learning into 3 modes: cognitive or thinking, affective or emotional, and motive or physical. All learning is thought to fall into one or more of these categories. (GG 25)

<sup>113</sup> Harold Morine and Greta Morine, *Discovery: A Challenge to Teachers* (Englewood Cliffs, NJ: Prentice Hall, Inc., 1973), p. 81-82.

<sup>114</sup> Ibid. p. 85-87.



Lastly, transductive discovery links seemingly unrelated items using similarities and differences to create a new idea.<sup>115</sup> Within this construct, the focus can be placed either on the process, or on the results, depending on the needed response.

Regardless of the form of discovery used, the process is the same. Jerome S. Brunner, a teacher and early researcher into discovery learning, provides a basis for a discovery learning flow chart. First, learners are encouraged to go beyond what is presented. Then, they assimilate it with what they already know to solve the problem, create an understanding, or form more questions.<sup>116</sup> Lastly, the learner looks back at how the process worked and expresses their discovery -- their new knowledge -- clearly and concisely. The discovery activities can encompass all these steps, or provide data for one more.

Discovery learning evolved from specific cognitive theories. Jean Piaget (1896-1980) developed one standard model for cognitive development and the basis for the cognitive school of learning.<sup>117</sup> In this model individuals learn by synthesizing information gathered by the senses. This process is a result of experiences, and progresses from concrete to abstract understandings. In the development of ability to learn, the youngest children, ages 2-7, experience everything as a fact. For instance, if an object is changed, in their mind it is something completely different. The next stage of cognitive development recognizes changes and ideas begin to link. By the age of 12, only

---

<sup>115</sup> Ibid. p. 88.

<sup>116</sup> Jerome S. Brunner, "Some Elements of Discovery" *Learning by Discovery: A Critical Appraisal* (Chicago: Rand McNally and Co., 1966), p. 103.

<sup>117</sup> Alison L. Grinder and E. Sue McCoy, *The Good Guide: A Sourcebook for Interpreters, Docents and Tour Guides* (Scottsdale, AZ: Ironwood Press, 1985), pp. 29-30.



experience limits understanding.<sup>118</sup> Discovery learning was developed to compliment this model of cognitive development.

Piaget's model of cognitive development is not the only one. Cognitive scientists have several different models of how people learn. Discovery learning is one of many and makes several assumptions and poses some difficulties. For instance, discovery assumes that there is one answer and the activities will lead to that answer.<sup>119</sup> As a result, all learners will arrive at the same conclusions. This is not always the case. Solving this is the difficulty faced by the curriculum designer. Other learning theories address these issues in different ways. Constructivism espouses a similar method of learning, but states that one correct understanding does not exist.<sup>120</sup> On the other hand, the expository method maintains one correct understanding, but focuses on a learning of facts rather than experience.<sup>121</sup> These models and theories, however, do not lend themselves to museum settings. Museums are highly experiential; and in basic programming, it is inappropriate to have visitors form understandings which differ widely from those agreed truths formed from highly informed debate. Admittedly, for subjects not fully understood or contested, or an audience with contextual knowledge, a constructivist approach may be suitable.

### **Successful Interpretation:**

Discovery learning is effective in museums because it incorporates many of the aspects of successful interpretation. Interpretation is the process through which the meaning of objects is conveyed. The first museums evolved from the study collections of

---

<sup>118</sup> Ibid.

<sup>119</sup> Hein, *Learning in the Museum*, p. 31-32.

<sup>120</sup> Ibid. p.34.

<sup>121</sup> Ibid. p 25.



scholars. Visitors were scholars themselves who had a contextual knowledge of the objects. As a result, they could understand the meaning of the objects and gain more knowledge from them.<sup>122</sup> Slowly museums opened to a broader audience. This audience lacked the contextual information to fully utilize the visual presentation of the objects. Consequently, interpretation has become an important part of museums' missions. Interpretive programs continue to change to meet the needs of the museum visitor, but some aspects which define successful interpretation remain the same. Interpretation needs to be relevant, retained and organized. Each of these aspects reflects upon the others.

#### Relevance:

Freman Tilden was one of the first scholars to focus on the importance of relevance to interpretation. In his principles of interpretation he argues, “any interpretation that does not somehow relate what is being displayed or described to something within the personality or experience of the visitor will be sterile.”<sup>123</sup> Meaning, for visitors to enjoy the interpretation and take the knowledge with them, it must relate to the visitor in some way. Museum learning is not required for people to survive. Relevance provides satisfaction and self-empowerment for reward.<sup>124</sup> Discovery learning relies on these same types of rewards. It does this through relevance. Brunner refers to relevance as compatibility and explains compatibility is needed, “in order that he[the learner] can make it his own and thus be able to use the information in a fashion

---

<sup>122</sup> Eric Larrabee Ed., *Museums and Education* (Urbana, IL: University of Illinois Press, 1989), p. 96.

<sup>123</sup> Freman Tilden, *Interpreting Our Heritage* (Chapel Hill: University of North Carolina Press, 1977), p. 9.

<sup>124</sup> Larrabee, *Museums and Education*, p. 106.



compatible with what he already knows.”<sup>125</sup> Discovery finds its relevance in the activities that people, in this case visitors, “do.” These activities are a part of their experience and therefore a part of their life. For example, one method of creating relevant and meaningful interpretation is having the visitor put the experience in their own words.<sup>126</sup>

Preparing a relevant interpretation is both challenging and simple at a historic site. The challenges lie in relating the past to present. For many the past is past and engaging the visitor’s mind to produce a new understanding which will affect their life becomes a challenge. Plus, discovery learning requires linking experiences. No museum educator or docent will know what experiences the visitor has had. On the other hand, all people share some experiences making an intimate understanding of each visitor unnecessary. Today’s advanced media insures that we all hear some of the same news. On a more elementary level, people share the basics of food, clothing, shelter, work and relationships. This basic similarity is what eases interpretation at historic sites, since the interpreted meanings often deal with the similar problems.

When discovery is used, the interpretation will be relevant for a broad audience. As previously discussed, discovery techniques draw on visitor’s experience. All visitors, regardless of cognitive abilities, have experiences which can be used. As a result, discovery techniques address a broad audience.

---

<sup>125</sup> Brunner, “Some Elements of Discovery,” *Learning by Discovery: A Critical Appraisal*, p. 103.

<sup>126</sup> Ham, “Cognitive Psychology and Interpretation” *The Educational Role of the Museum* (New York: Routledge, 1994), p. 109.



### Retention:

Relevance creates a direct link to retention. Retention is the ability to remember what is learned. Museums naturally wish that visitors remember what they learn and can then add it to their life experiences and use it appropriately. Cognitive scientists have done studies on relevance and information retention. Ham describes several of these studies and states, “these findings demonstrate that personally relevant information is more deeply encoded than other kinds of information, and hence more easily remembered.”<sup>127</sup> For example, one study showed it was easier for people to remember a string of letters which was made from a series of acronyms than a random string. This is because the acronyms had a meaning for them.

### Framework:

Relevance and retention are important, but do not function without a third component. In the discussion of retention it was noted that information which had meaning was more easily retained. If the information is logically presented, retention also increases. The human mind can process 5-9 different categories of information within a logical grouping.<sup>128</sup> Consequently, the interpretation needs organization, a framework, so visitors can process information rather than being overwhelmed. Museum frameworks have three components: physical, conceptual, and presentational.

People are most receptive to new information when they know where they are, where they are going, and what is expected of them. As a result, museums are advised to

---

<sup>127</sup> Ibid. p. 109.



have clear signs and directions for visitors. Physically knowing the location of the entrance, facilities, and clear directions of what to look at and where increases visitor learning. Otherwise, the visitor's focus shifts to logistical issues.

Second, the conceptual framework refers to what the visitors will be thinking about. In preparing exhibits, museums select the most important ideas about the objects presented and tie them together. It is much like writing an essay, but with objects. The theme is commonly called the objective. This is the main idea conveyed by the exhibit. Historic sites come with themes established by their history and the mission of the museum organization. Generally the themes fall into three categories: documentary, aesthetic, and representative.<sup>129</sup> Documentary sites show the life of a particular individual. Aesthetic sites focus on the craftsmanship and artistry of the site and contents. Lastly, representative sites show a version of a class or type of individuals.<sup>130</sup> Since historic sites are organic and probably have many layers, it is rare that a site will fall into just one of these categories. In order to create a conceptual framework, the main ideas must be carefully combined to create a theme.

Once a physical and conceptual frameworks have been created, a presentation framework needs to be developed. This focuses on how the information is *presented*. While the other frameworks focus on creating uniformity, presentation frameworks need variety. In order to maintain relevance and retention, museum visitors need variety. Variety activates visitor's minds and keeps them involved. It can also broaden the audience appeal. As stated in *The Good Guide*, "maximum interpretation offers variation

---

<sup>128</sup> Ibid. p. 111.

<sup>129</sup> William T. Alderson and Shirley Payne Low, *Interpretation of Historic Sites* (Nashville: American Association of State and Local History, 1976), p. 11.



in information, visual and verbal at many levels of understanding for many different audiences.”<sup>131</sup> Variety can be added through changing modes of learning: cognitive, affective, and motive.<sup>132</sup> Cognitive learning activates logical thinkers. The affective mode will allow visitors to investigate different perspectives which push and pull historic events. Motive activity or learning through activity can relieve tedium and the physical stresses known as “museum fatigue.”<sup>133</sup> Even without changing the mode of learning, just activating another sense, touch or smell, in addition to sight and sound, provides refreshing variety. Since discovery learning can occur through any type of activity, it lends itself to any variety provided by the material.

Visitors also benefit from a level of control. As Gianna Moscardo states, “research indicates that improvements in interpretive effectiveness are related to increased opportunities for visitors to participate in and control the interpretation that they receive.”<sup>134</sup> This can occur in several ways. For example, one cognitive study “suggested that opportunities to participate verbally significantly increased audience enjoyment of interpretive activities.”<sup>135</sup> Because of the need for variety and control, many types of museums have been looking at the discovery learning model. Hopefully it will prove useful in a wide variety of historic sites.

---

<sup>130</sup> Ibid. p. 11-14.

<sup>131</sup> Alison L. Grinder and E. Sue McCoy, *The Good Guide: A Sourcebook for Interpreters, Docents and Tour Guides*, p. 18.

<sup>132</sup> Gianna Moscardo, “Mindful Visitors: Heritage and Tourism,” *Annals of Tourism Research* Vol. 23 No.2 1996, p. 392.

<sup>133</sup> Arminta Neal, *Exhibits for the Small Museum: A Handbook* (Nashville: American Association for State and Local History, 1976), p. 139.

<sup>134</sup> Gianna Moscardo, “Mindful Visitors: Heritage and Tourism” *Annals of Tourism Research* p. 387.

<sup>135</sup> Ham, “Cognitive Psychology and Interpretation” *The Educational Role of the Museum*, p. 110.



## **Chapter Three: Discovery Methodology in Historic Homes**

### **Objective of History and its Relationship to Other Subjects:**

We study subjects because they provide information about the world around us.

History allows us to understand what is influencing our actions, how events, concepts and people influenced the past, and what may influence the future. The interesting aspects of history change as our current situation changes and different places, times, and issues become relevant. As our society seems to change at an increasingly rapid pace these understandings become more important as we attempt to make logical decisions about a wide range of issues.

Historic house museums are distinct in their ability to encompass many issues in history and display them simultaneously. As a result, aspects of history may be selected according to their current relevance. Few other endeavors express so much at different levels. Literature is one of these. Literature has many meanings in one piece. Each reader experiences their own meanings which can change over time. Depending on the reader's current situation and needs, literature illuminates different areas of the world. Since history and literature have the ability to show the world in many different ways, the pedagogical techniques should correspond.

### **Response-Based Approach: from Literature to History:**

Recently, a method for examining literature has been adapted to examine artwork at an art museum. In 1994, the Leigh Yawkey Woodson Art Museum adapted a literature



pedagogy to art in its galleries. This method is known as the response-based approach.

In the museum's version of the approach, students first describe the text or artwork.

Next, they respond with their feelings or thoughts. It is at this stage that they connect the art or literature with their experiences and life – hopefully resulting in relevance. Last, they develop questions which are presented but not answered by the piece.<sup>136</sup> Overall, this is a constructivist approach since no single answer is sought. When the Leigh Yawkey Woodson Art Museum presented Project Engage, as the approach is called, at the Midwest Museum Conference in Madison, Sally Fabian, a docent at the museum, suggested that altering the second question would make the approach useful for science and natural history settings.

What should this question be changed to? During the conference no suggestions were made, but returning to literature on discovery learning provides a suggestion.

Jerome S. Brunner used discovery to teach a social science class. While the class dealt with primitive man, it has applications to recorded history. In discussing the information flow in a class he states, “one of the most powerful tools we have for searching is contrast.”<sup>137</sup> Brunner created contrasts to help students develop concepts, explore all aspects and define them concisely. Comparisons are natural in a historic setting. As Warren Leon states in *Past Meets Present*:

Because visitors do not leave their own lives behind when they pass through a museum's doors, they tend to make these comparisons anyway. As museum professionals, we should help visitors by acknowledging that such a comparison is not

---

<sup>136</sup> Agnes Slater and La Verne Rondeau and Greg Venne, “Project Engage - Museums Move High School Students Forward” Presented at the Midwest Museum Conference, Madison, WI, October 28, 1998.

<sup>137</sup> Brunner, “Some Elements of Discovery” *Learning by Discovery: A Critical Appraisal*, p. 112.



only legitimate but desirable and by showing them how to use these observations to reach broader conclusions about historical change.<sup>138</sup>

This is exactly the goal of the response-based approach and the study of history.

Certainly, contrast and comparison are a suitable change in the approach.

Questions which explore contrasts are called convergent questions. Convergent questions require the synthesis of facts. They can take the form of a comparison, a definition, or a problem to be solved.<sup>139</sup> *The National Standards for History Grades K-4*, created by educators, shows the importance of these types of questions for developing skills. In the skills section they include such standards as, “draw upon the visual data presented in photographs, paintings, cartoons and architectural drawings.”<sup>140</sup> In all forms, these questions require the respondent to think. Since the answer requires thought, this is where the right contrast can create relevance. The contrast can be both relevant and retain the shape of the Woodson model if one half of the contrast is the visitor’s life and experience and the other is the life presented by the historic house.

Such a contrast poses a simple question: were historic people different? But it also leads to the questions: how were they different and why were they different? This second set of questions ties to the real goal of history. The series of questions, “How did people live?” based on the visual cues of the museum exhibit; “How is this the same or different from the visitor’s life?” and “Why is it different or the same?” creates an understanding of human desires, requirements, and relationships. These deeper themes

---

<sup>138</sup> Warren Leon, “Past Meets Present” *History Museums in the United States: A Critical Assessment* (Urbana, IL: University of Illinois Press, 1989), p. 142.

<sup>139</sup> Gerald H. Krockover and Jeanette Hauck, “Training for Docents: How to Talk to Visitors. American Association for State and Local History Technical Leaflet 125” *History News* Volume 35 No. 3 (March 1980), p. 4.

<sup>140</sup> National Center for History in the Schools, *National Standards for History for Grades K-4* (Los Angeles: National Center for History in the Schools, 1994), p.18. Standard 2G.



lend themselves to the original Woodson model. Indeed, the response-based approach is appropriate for history.

### **The Historic House Museum Environment:**

Using the response-based approach requires a certain environment. The house museum must provide all the material to which the visitors respond. Visitors have plenty to see at most house museums where objects are typically displayed as if the owners just left. This is not through accident, but careful selection. Visitor responses can be directed by what is placed in each location. Careful selection can also increase the possible themes so the interpretation will have wider audience appeal. The house provides a context for the objects resulting in more meaningful responses.

Unfortunately, the house and its collection can also present some challenges. The house, as a part of the exhibit, can not be rearranged to create spaces for some types of response activities. This can create difficulties in developing a framework and accommodating visitors. Some house museums are blessed with remaining outbuildings ideal for such activities, others are not.

Objects themselves pose issues. Several classes of objects exist. Some may be rare or fragile and in need of protection. Others are abundant and protection is not a concern. Some interpretations benefit from the use of reproductions which can be used and handled. Response-based interpretation can adapt to all levels of protection. Visitors can respond after visual examination, or objects can be chosen to enhance responses through other forms of examination.



Perhaps the best way to address the challenges posed by the house museum environment is to provide human guides. Guides, also known as docents, provide security and direct flow through restricted spaces. In addition, the response-based approach, essentially a transductive guided discovery technique, benefits from a human guide. The response-based approach needs the one-to-several guidance and flexibility of a docent. The docent can bring out experiences and tailor questions to the ability and interests of the visitors. Signs and labels, on the other hand, are less adaptable. They have been described as, “a one directional technique, which ignores the interests of visitors and their backgrounds.”<sup>141</sup> Whereas, “there is no equal to the elucidation given by a trained, well-informed interpreter in a person-to-person relationship to the visitor.”<sup>142</sup>

### The Interpreters

Most museums use volunteers to implement all these aspects of interpretation. Because of this, recruitment and training of volunteers is an important aspect of interpretation. Volunteer docents are expected to meet certain qualifications and have qualities which best express the museum’s message. These can be categorized in four ways, interest in learning and sharing, knowledge about teaching, good communication skills, and knowledge about the subject.<sup>143</sup> Three of these can be learned: communication, teaching and subject matter; the fourth, interest, is dependent on the individual.

---

<sup>141</sup> Alison L. Grinder and E. Sue McCoy, *The Good Guide: A Sourcebook for Interpreters, Docents and Tour Guides*, p. 18.

<sup>142</sup> William T. Alderson and Shirley Payne Low, *Interpretation of Historic Sites*, p. 63.



Interest in the subject and sharing information is the most important. Uninspired docents will not inspire visitors. Docents with lots of interest but few other skills will still succeed -- as shown by this example of Tilden's in *Interpreting our Heritage*:

Not long ago I was one of a caravan that made a trip through one of the national parks. The leader, the interpreter, was a seasonal ranger, a college professor from another part of the country, who had been returning to this park for several years because he loved it. In the course of three and one-half hours (too long) this ranger took his group from one place to another. It was a hot day, and I was by turns amused an chagrined by his method- if it was a method. He violated almost every accepted rule of technique in dealing with his group. He horrified me by dealing largely in Latin taxonomy. Yet in the course of that hot and dusty trip the tired feet of the visitors stayed with him, and I began to see why it was. It was love. This seasonal man loved passionately every manifestation he was showing and describing; he transmitted that love and translated it to understanding.<sup>144</sup>

Communication skills refer to how information is conveyed. Some people are naturally gifted in this area, others can do it with a little work. Communication in a museum follows the interpretive needs for a conceptual framework and relevance. In speaking, docents need to be clear and loud, two basic aspects which are easily learned.<sup>145</sup> Less easily learned is the relaxed pose of a friendly, enthusiastic presenter. Yet, these aspects should flow from the docent's interest. Visitors will respond positively to a friendly enthusiastic presenter. This is especially important in encouraging questions and responses.<sup>146</sup>

The last two qualities, subject knowledge and educational skills, can be taught by the museum. Rarely will volunteers come to a site knowing all the background information. Plus, not all have been teachers at some point.

---

<sup>143</sup> Alison L. Grinder and E. Sue McCoy, *The Good Guide: A Sourcebook for Interpreters, Docents and Tour Guides*, p. 4-6.

<sup>144</sup> Tilden, *Interpreting Our Heritage*, p. 38-39.

<sup>145</sup> Alison L. Grinder and E. Sue McCoy, *The Good Guide: A Sourcebook for Interpreters, Docents and Tour Guides*, p. 123.



As a result, all museums need a volunteer training program. This is supplied by the staff and is one of the most important functions. Only in this way will visitors receive accurate information. If interpreters are left to devise their own tours each group of visitors will get a different message from the site. In addition, rumors, errors and legends develop. Training should be comprehensive. Volunteers need information about how the organization operates and who to go to with questions and problems. Volunteers need to know basic museum methodology. Focusing on preservation and conservation of the site and objects so they can be good guardians while visitors are in the site. They should also be educated on policies regarding photography, visitor illness, and evacuation. To serve visitors well docents should roll play dealing with different situations such as explaining the reasons behind policy, dealing with disabled visitors and dealing with difficult visitors.

When learning the museum's subject matter, everyone in the organization should have access to research about the site. If everyone is working from the same information, discrepancies can be located and resolved. Errors and legends can be ended with fact, and visitors receive an accurate picture of the site. All the staff and volunteers need to be updated on current research. Updates can occur through a newsletter, bulletin board and refresher sessions. Ideally refresher sessions would take place on a regular basis and could also be used to honor volunteers.

A non-circulating library makes resources available for docent improvement. This will include all the research about the site, preferably consolidated into one book.

---

<sup>146</sup> Ibid. p. 77.



Other resources can include books on museum management, communication and public speaking, and education.

Lectures and continuing training are also needed to address new problems and help evaluate both the interpretation and the docents. Volunteers should be encouraged to attend lectures about the site and related topics. These lectures can be supported by the museum itself as part of its interpretive and educational mission or by other institutions.

Lastly, volunteers need to learn about cognitive development and differences and practice dealing with them. Volunteers should practice scaling interpretation for different age groups. This combines well with learning communications techniques and site information.



## **Chapter Four: A Case Study of the Response-Based Approach for The Captain Frederick Pabst Mansion**

### **Interpretive Objective**

Ideally, the objective is selected and then the site best suited is chosen. In reality, a site usually is selected in response to a crisis.<sup>147</sup> The Captain Frederick Pabst Mansion is no exception. As a result, the objective must be created from the history and fabric of the mansion. The history and fabric of historic sites reveals themes which fall into three categories: documentary, aesthetic, and representative.<sup>148</sup> These need to be synthesized to create the objective.

As a documentary site -- a site which documents the life of an important individual -- the Pabst Mansion exhibits the later life of Captain Frederick Pabst. As the owner of the largest brewery in Milwaukee, Captain Pabst was an important part of the city's history. The mansion also shows the wealth and position he attained as an immigrant brewer. Unfortunately, Captain Pabst did not keep a journal and little information on the family's private life is available. In addition, few personal effects are in the collection of the Pabst Mansion. This makes a documentary interpretation very difficult as there is little factual and material evidence to build a story around. Yet, the Captain's life should play a role in the interpretation.

As an aesthetic site, one which displays the best furnishings and craftsmanship of a time, the mansion has several noteworthy features. The mansion was designed by the firm of Ferry and Clas, one of the premier architectural firms in the city. Their design for

---

<sup>147</sup> Alderson, *Interpretation of Historic Sites*, p. 7.

<sup>148</sup> *Ibid.* p. 11-14.



the mansion blends German influences with the latest architectural trends. In addition, Captain Pabst and his family were collectors and patrons of the arts. The mansion currently houses the Blatz collection of artwork which is similar to Captain Pabst's original collection. The mansion itself remains mainly intact and is restorable. The decoration and furnishings of the mansion followed the aesthetic trends of the time period.

In all these ways, the mansion is a representative site; it represents all the changes heralding the beginning of modern life at the turn of the century. The aesthetics, unusual in their Germanic influence, represent the adaptation of Germans to their new country, while the interior design, typical of late Victorian interiors, has many of the spaces found in today's houses. Incorporated into the mansion are many of the mechanical systems necessary for modern comfort: plumbing, electricity, and telephones. The availability of these systems points to the growing industrialism which catapulted Captain Pabst to wealth. In his rise from immigrant to wealthy business owner, Captain Pabst represents the rise of immigrants to positions of power in their adopted country. Focusing on these representations links the objective to the mission statement of Wisconsin Heritages, Inc., "to maintain the culture, character and heritage of the past." This is as it should be.<sup>149</sup> The representative focus works well for comparing modern and historic life. Plus, the representative objective also provides ample meanings to be explored through the response-based approach.

---

<sup>149</sup> Ibid. p. 19.



## Physical Preparation

The mansion now needs to be prepared to illustrate this objective. Using the response-based approach, visitors respond to the visual information presented. So each object is an important teaching tool. In order to send the correct message to visitors, the rooms exhibited need to be chosen carefully and placed in a logical order to support the objective of the museum.

Support of the objective begins off-site and at the site before the tour. Visitors must know how to get to the mansion, get in, become comfortable and become a part of a tour. This forms the basis for the physical framework and provides a sense of hospitality. When visitors are physically comfortable, they can focus on the objective. Plus, an awareness of what they will see aids in retention by forming a framework.

Getting visitors to the mansion and physically orientated depends on advertising which provides directions for locating the mansion and parking. At the site, visitors need a place to become orientated to the site, receive comfort and become connected with a tour. Most historical sites use the carriage house or similar smaller structure. It is prominent, alterable and often spacious. The Captain Frederick Pabst mansion no longer has its carriage house or any other similar facility. Long range planning will need to address this issue. Any future visitor center will need to be easily identified from the parking, spacious enough to accommodate rest rooms, an orientation exhibit, administrative activities, and tour scheduling.

Meanwhile, alternatives must be devised. The pavilion, on the east side of the mansion, accommodates the greatest number of the visitor needs. As an entrance, it is hindered by its location on the other side of the mansion from the parking lot. Visitors



will need good signs and directions to understand its purpose. On the positive side, it is the one entrance which does not open directly into interpreted areas. It has room for admissions and a small orientation exhibit.

The pavilion is currently a gift shop and makes a good waiting area as it has plenty to look at and promotes spending which will benefit the mansion. Yet, a small display is needed to set the conceptual framework. As the objective is to use Captain Pabst to explain the changes in American culture in the time period, this is the place to introduce Captain Pabst and Milwaukee of his time. Information should include his immigrant status and final profession and his involvement in the community. Information about the city should involve the size and shape, possibly superimposed over a modern map, location of business districts, residential areas, and major businesses. It will be important to discuss the place of brewing in a largely German community. The display does not need to be large. Two panels, one for Milwaukee history and the other for family history, are sufficient. Photographs and graphics should accompany simple text. Historic photographs of the area will provide context for the tour. Activities can be added to the display as the text asks visitors to locate modern places on a historic map.

While waiting, visitors should feel a level of control. This is simply created by a friendly informative staff which provides information about when the tour will start, how long it will take, and the location of facilities. Staff should also know about other attractions and help visitors plan other activities, suggesting some which will tie to the mansion. (Brewery tour, drive by the old plant, location of Pabst children's homes, Pabst Theater.) It would also be helpful to move a water cooler to the area. An umbrella rack



completes the hospitality while protecting the collection. All this provides a feeling of control and welcome.

In order for rooms to support the objective, their restoration and furnishing must be carefully considered. Being a house museum, and trying to illustrate how Victorian living is like or differs from modern living, the rooms should look like rooms in a house. The best method of creating an accurate depiction is to use the documentation on the mansion itself. The most accurate and powerful documentation is the period photographs. When possible, these should be used as a guide to recreate the rooms.<sup>150</sup> Other options may be needed in less documented rooms.

In addition, since historic sites are material culture sites, information on individual pieces should be available. This information can be used to answer visitor questions and illustrate Victorian life. No docent, regardless of training, will be able to remember all the information on all the objects. Hence, room books should be developed. Each book, in the form of a small binder, can be placed behind the door of each room. Each page of a room book contains information about an object such as maker, year, known history, and possibly donor's name. Other sensitive information such as value and personal donor information should not be included. (See Appendix D)

Physically, the Pabst Mansion is divided into three floors and a servants' area. Not all this space should be a part of the interpretation. Areas selected to be a part of the exhibit are chosen by their ability to support the objective and the time constraints of the visiting public. A tour should only last 45 minutes (at the most) and 30 minutes (at the least) to maintain visitor interest. Each of these spaces should further the objective and



add to the experience. Extra rooms and information can confuse the visitor and correspondingly dampen their interest. As a result, this plan for the exhibit of the Pabst Mansion has been devised.

The first floor of the mansion has always been public. As a result, it conveys important information on the status of the family in the same way it did in the nineteenth century. This is also the portion of the mansion with the most evidence of the technological advances available at the time. Clearly, it should be a part of the tour.

The second floor, not fully restored and lacking complete documentation, becomes more problematical. The family and close friends used this space. As previously mentioned, the family left no personal documentation of the way they lived. Thus, any interpretation of this area must depend on general studies of the social class at the time. This floor, as a more personal and working space, calls for more clutter of everyday living: unfinished projects, paperwork, clothing and the necessities of daily living. Aesthetically, the walls and ceilings may be returned to their original state through the examination of the remaining physical fabric. In addition, photographs also provide documentation of the furniture and arrangement. Not all the rooms are photographed and other documentation suggests that room use changed over time.

The northwest room, commonly called the Regency room because of its style, is documented in both photographs and the inventory. This is the best documented example of a bedroom available in the mansion and should be exhibited as such. A bedroom provides the opportunity to discuss personal dress, cleanliness, and fashion.

---

<sup>150</sup> For more information on the use of historic photographs in recreating historic interiors see William Seale, *Recreating the Historic House Interior* (Nashville: Association for State and Local History, 1979).



The southwest room has been documented as Elsbeth's bedroom. The conflicting documentation for furnishing the room, however, creates a difficulty in interpreting the room. Currently, it is used for rotating exhibits. It does, however, provide a unique opportunity in the mansion to discuss Victorian childhood. Elsbeth was the only child to live in the mansion. Discussion of childhood connects young visitors with the mansion and accordingly the time period. Due to the lack of documentation, this interpretation will have to rely on studies of upper class children in the late nineteenth century. Care should be taken to not mislead visitors into believing it is a representation of a particular child. The bathroom attached to this room is the most accessible to all visitors. The large size and two entries make it the best place to discuss the evolution of the modern bathroom. As a result, this should be a priority for restoration. The mansion's collection contains fixtures enough to restore one bath.

The southeast room -- the master sitting room -- provides a chance to discuss the family. Documentation of this room, in both photographs and the inventory, shows a family orientated room with paperwork and photographs. Recreating this "clutter" of everyday living is an expensive and long term project. In order to give the best tour possible now, copies of original documents or photographs can be added quickly and easily to the interpretation. The display of paperwork and photographs in a less formal setting also provides visitors a chance at discovery. If color copies are used visitors may also be invited to read whatever interests them. Equipped this way the room may display family history and the daily work of living.

The northeast bedroom -- the master bedroom -- was one of the most personal spaces of the mansion. Unfortunately, little documentation for this room is available.



Accordingly, the obvious choice for interpretation, exhibiting the personal taste and desires of Captain Pabst and his wife, is impossible. Representational interpretation provides little new information to the visitor after visiting the Regency room. The best interpretation may be a discovery technique where visitors, after learning about Victorian bedrooms from the Regency room, can try their hand at museum techniques in furnishing the room. This room is also a good choice for rotating exhibits related to the mansion. The few windows in the room face north and east protecting exhibits from direct light. The specifics of interpreting these rooms will be discussed later.

The third floor of the mansion has the same layout as all the other floors. For sound purposes a temporary wall has been placed at the top of the grand staircase. It was previously thought this area would not meet fire code regulations to be opened to the public. Recent discussion with the city inspector has proved otherwise. As a result, the question becomes whether the third floor should be included on the tour.

It should not for two reasons. First, a tour just of the first and second floor currently takes 45 minutes. The average attention span for an adult is 20 minutes, longer if they are interested. Children have a shorter attention span. Adding the third floor will press this to the limit and leave visitors with a feeling of being 'trapped' on a never ending tour. Second, the third floor is both difficult and repetitive to interpret. The floor plan is the same as the second floor although all four rooms are bed rooms. The occupants and uses of these rooms is unclear making interpretation difficult.

This does not mean that the third floor should not be used. It is useful as office space, and careful modifications can enhance the educational program of the mansion until a visitor center is created. The mansion, because of its location in the city, lacks



adjoining space for use as a gathering area for lectures or special programs. One of the rooms on the third floor can fulfill this need. Three of the four rooms, the northwest, southwest and southeast, all have about the same floor space. The northwest has the additional benefit of wide double doors, which makes this room an excellent choice for an educational gathering area. The room should be decorated in the time period with special care taken to preserve physical evidence of the past. This would mean appropriate wall treatments without disturbing the traces of wallpaper under the wood moldings and new area carpeting without refinishing the floor. Neither the carpet or the wallcovering needs to be exactly what was there and neither should be museum pieces. Rather they should be selected from modern patterns which follow the tastes of the 1890s. The room then needs chairs, tables, and audio-visual equipment. The room also has two closets to store supplies. Educational grants are available to support this type of work. Removing the sound wall and treating the hall similarly treated provides a transition space.

With this in place special activities may be planned for school groups. Since the room is void of museum pieces, children may color, draw and move freely. The room also provides a separate location for special lectures and demonstrations which will not disrupt normal operations. Both of these activities increase the educational potential of the mansion and will be discussed later.

The servants' wing was extensively altered when the elevator was added. This area was also undocumented in the photographs and the information provided by the census and will provides little enlightenment. The only areas documented are the two rooms on the first floor. These do provide sufficient opportunity to discuss the role of the servants in the mansion.

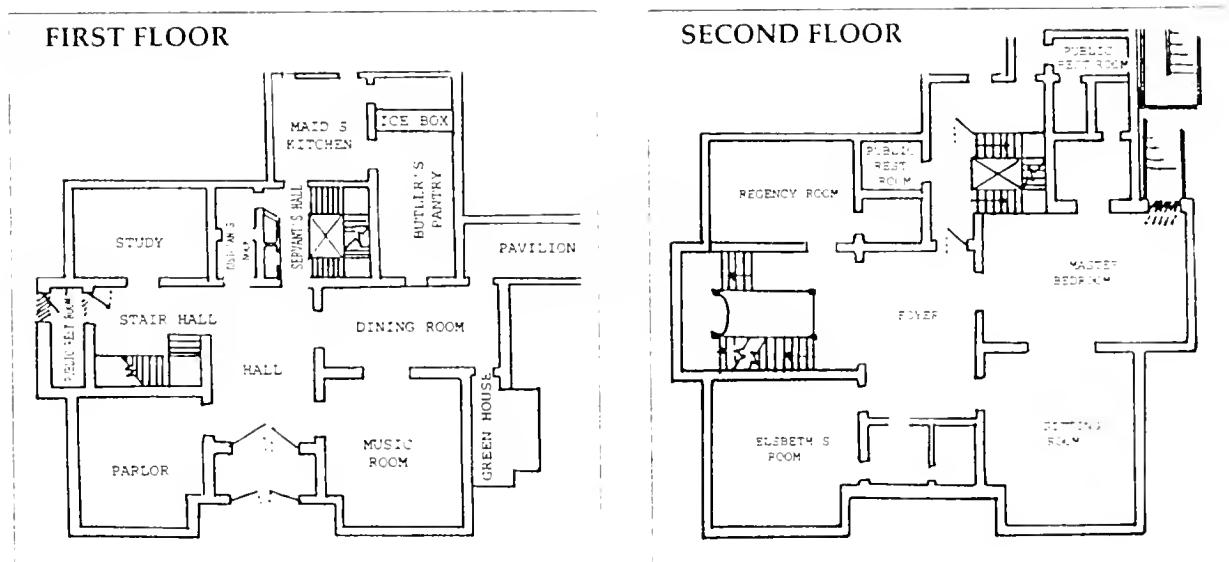


## Tour Path

The current tour route is well designed and does not need much alteration.

Regardless of the location of the visitor center, guests should always be guided into the house through this door. This allows for discussion of the exterior architecture and correct interpretation of Victorian society. When entering the front door, it is easier to begin in the hall rather than the southeast parlor. Then the tour circulates counter clockwise around the first floor and ascends the grand stair to the second floor. It then travels around the second floor clockwise and enters the servants' wing and descends the servants stair into the servants' dining room and butler's pantry before exiting through the pavilion gift shop.

**Figure 3: Tour Route**





## The Tour

### Orientation

The tour begins with guides gathering their groups at the visitor center established in the pavilion. While the visitors have had a chance to orientate themselves with the small exhibit, the guide will need to finish the orientation. The guide may choose to do this on the front lawn or in the pavilion. Either way, the visitors will be leaving the pavilion to enter the mansion properly through the front door for reasons previously discussed. The lawn offers visual information and increased room, but may be undesirable in inclement weather.

The orientation needs to introduce several basic items: a welcome, a review of visitor conduct, and a context for the tour. Each of these prepares the visitor to learn from the mansion by providing an outline of the conceptual framework necessary for learning. The welcome and review of visitor conduct provide information which will help visitors respond, but can not be easily incorporated with the response-based approach and will need a simple lecture presentation.

A welcome helps the guide begin to relate to the visitors. The simple phrase, “welcome to the Captain Frederick Pabst Mansion,” provides a feeling of friendliness which will be necessary for the exchange of information during the tour. In addition, small talk about where visitors are from, where else they’ve been or why they came, can be done while the group is gathering. This type of talk helps guides gain necessary information to make the tour relevant.



Rules are difficult things. In a museum the interpretive goal is to get people to relate to objects. The curator's goal is to preserve the object. These two motivations periodically clash and create potential tension. The result is that both must be flexible. Limitations are placed on access to objects, and objects are displayed rather than hidden safely away. These limitations need to be explained to the visitors. No one likes arbitrary rules and they feel privileged and intelligent if told the reasons for what they are doing. As a result, the basic rules need to be enforced and explained. The mansion has few rules. They can be summed up as follows:

- Stay with the guide.
- Do not touch objects, woodwork or walls.
- No photography.

Staying with the guide provides security for the mansion. For the guest, it provides the best explanation of the mansion, and assures that all the visitors can learn from each other. Guides should explain this rule in terms emphasizing the benefits to the visitor. The no touching policy applies to everyone; visitors and guides. Guides need to watch their own behavior to set a good example for the visitor. Wearing gloves can help docents be aware of their own hands. This also provides an opportunity to explain that touching objects slowly destroys them. Visitors should be told that there will be several examples of objects which they can touch and the guide will point these out.

Photography is prohibited in the mansion. It distracts other visitors and the light can cause damage to the objects. Photographs and postcards are available in the gift shop.

Hopefully, this formal orientation can take place quickly and the interesting information can begin. In order to set a context for the mansion, visitors need to know



the basics: who, what, where, and when. At this point, who and what, Captain Pabst, a famous brewer, can be stated simply, more information will be presented later. Standing outside or in the pavilion having just entered is the best point to discuss where and when.

The mansion is a rarity in the neighborhood. The past in the form of the mansion contrasts with the newer buildings on either side. The setting and use of the buildings are very different. The neighboring buildings are in the international style built right on the property lines; one is an office complex the other a dorm. The mansion in the Flemish Renaissance style is surrounded by a lawn and was meant for one family. Docents can use this as a beginning followed by a description of the neighborhood 150 years ago when the mansion was built.

Standing outside, Wisconsin Avenue can be seen extending east to downtown and west to Wauwatosa. Guides should point out that Wisconsin Avenue has changed names several times. At the time the mansion was built, it was called Grand Avenue. It was one mile to the downtown shopping district and seven blocks west to the city limits. The dormitory to the east occupies what was once two large houses and two more were on the block to the west. All age groups can use their imaginations to recreate this scene. This begins the process of comparison while allowing visitors to become comfortable with their group and docent.

For groups with youngsters it may be necessary to place 150 years in context. One possible method is to organize visitors into a line of relative age. The youngest person can represent the current generation. The next oldest represents his or her parents. Each person represents the next generation. Each person represents the approximately 20 years between generations. 8 people make the time line for Milwaukee. The 8<sup>th</sup> person



would have been born about the time when Milwaukee was settled. The sixth represents the generation born about the time when the mansion was built and when the Pabsts lived in it. The youngest in the line represents the current generation. It would take 11 people to represent a generation born in the American Revolution.

Older groups of visitors will know more about their family history and may relate this best to their family tree. In this case, the span of years can be explained without a line up, but in terms of grand parents or great grandparents. This type of activity should put the long ago of 150 years in perspective for most visitors. Knowing who, what, where, and when visitors are now ready to enter the mansion.

### The Front Hall

The hall has always been the introduction to the mansion and should serve this purpose again. Here the goal is to set the stage for the visitors. Since the tour objective is to highlight the modern features of late Victorian life, each person and idea on the tour needs to be introduced in that context.

The family was modern in its composition and family dynamics. Captain Pabst and his wife lived in the mansion in their 50s. Their adult children, in their 20s, lived with them in various stages early in their adult life. For example, Emma and Marie moved to the mansion with their parents where they remained until they were married. Emma returned after her first husband died. The two sons, Gustave and Frederick, lived at home while unmarried and establishing their careers. Their tenure at the mansion is much more sporadic. Lastly, Captain Pabst and Maria adopted their granddaughter, Elsbeth, who spent her childhood in the mansion with her grandparents. This can be introduced by pointing out that the hall is the hub of a busy house with several adults of



different interests living there. Introducing a portrait of Captain Pabst to the hall and restoring its furnishings as a sitting area give the area a feeling of welcome. Securing small items which provide an insight to each of the family members provide a means of introduction. Suggestions may be riding crops for Gustave and Frederick, Jr., concert programs or society pages for Emma and Marie.

Questions and discussions can be used to introduce the family members.

Members of the “baby boom” generation may be asked if they have adult children at home. Other generations may think about when they moved out. Currently, many adult children stay at home into their 20’s as they finish higher education and establish careers and this provides a link between the past and present.

To set the stage for the rest of the tour a guide needs to then point out that through the tour visitors will see the beginnings of a modern house to complement the modern family. It needs to be pointed out that most of the modern features are hidden under the Victorian ornamentation. With this said the parlors may be introduced.

### The Southeast and Southwest Parlors

The two parlors in the Captain Frederick Pabst Mansion need to be linked to provide the best interpretation. The two parlors are on the south side of the mansion to either side of the hall. The west parlor is commonly called the Ladies’ Parlor and the east parlor, the Music Room. The common story among guides is that the sexes segregated themselves after dinner, a practice common in the early years of the nineteenth century. More probable for the later half of the nineteenth century, and also more fitting with the objective of the tour, is that the two rooms reflected two different ideas about parlors prevalent in the late nineteenth century.



The west parlor reflects the passing notion of the parlor as a special place. Parlors were usually stages for special events such as weddings, holidays, funerals and important callers.<sup>151</sup> These parlors held the family's prized possessions and ornate furniture. These rooms were set aside and used only rarely and for the events listed above. The parlor in the southwest corner shows several of these characteristics. The French Rococo style is one of the most elaborate used during the time period. The Pabst's brought this to its high point using silk wall coverings and gold leaf accents and gilded furniture in the room. The room is also easily closed off from the rest of the house. Only one door leads into the room. The Pabst family, however, seems to have adhered to the other philosophy of the parlor to be described next and important family functions including the funerals of the Captain and Maria and the wedding of their youngest daughter, Emma, were held in the Music Room.

The Music Room reflects a relaxed view of the parlor which evolved at the end of the nineteenth century. Many larger houses had a second parlor which was less ornamental for constant family use.<sup>152</sup> These rooms went by a variety of names one of which was "music room".<sup>153</sup> Clarence Cook and the *Ladies' Home Journal* called for altered floor plans for these rooms. The new floor plans opened the second parlor to the dining room and other areas of the house.<sup>154</sup> The Pabst's seem to have adopted reduced informality but retained lavish ornamentation. The Italian Renaissance style is still indicative of wealth, but has a more simplified line. The room also has easy access to the

---

<sup>151</sup> Thomas J. Schlereth, *Victorian America: Transformations in Everyday Life, 1876-1915* (New York: Harper Perennial, 1991), p. 119.

<sup>152</sup> Ibid. p. 123.

<sup>153</sup> Ibid. p. 122.

<sup>154</sup> Ibid. p. 123.



dining room and the hall. While the west parlor held a collection of art work and *objets d'art* for display and conversation, the east parlor held the grand piano and book shelves. This suggests a place for leisure pursuits and not just entertaining.

The differences between the two parlors are striking and visually discernible. As a result, the visitor should be allowed to discover the differences through the response-based approach. In doing so the visitor will relate the mansion to their own experiences. The goal is to let the visitor gain a sense of the philosophical differences in the parlors.

In the west parlor, the visitors should be asked to describe what they see. As they point things out the docent can describe how it fits into the style. For example, if a visitor points out a shell in the scroll work the docent can inject the fact that the style of the room is rococo, meaning shell. When the silk wall covering is observed a sample can be circulated engaging more senses in the process. Once they have clearly observed all areas of the room, they can be asked to think about how it feels. Docents should be aware that no correct answer exists in this exercise.

Visitors are then guided to the east parlor. For groups with children it would be wise to repeat the procedure in full, asking what they see first. Groups with older children and adults can be asked to begin by comparing the two rooms. Visitors may wish to walk back for a quick peek at the west parlor and should be allowed to, as it will encourage more involvement. Restraining visitors too much will quell their curiosity. Again, to fulfill visitor curiosity, samples of the wall covering should be circulated. Once a physical comparison is made the visitors should compare the feeling of the rooms.



The physical and the sensational differences should mirror the philosophical and physical differences in the room. The docent can then use the visitors observations to describe the change in philosophy which has led to the modern family and living room.

### The Dining Room

The parlors provide an insight to the forward thinking of the family and the mansion as a bridge between the modern and past. The dining room continues this theme by introducing the many modern systems in the house. To create continuity for the visitor they should be asked first to look for similarities to other rooms they have seen. The dining room is in the same French Rococo style as the southwest parlor. When the visual similarities are noted, they can be tied to the conclusions discovered in the comparison of the two parlors. This should highlight that the dining room was a space with much formality like the southwest parlor. Visitor observations will lead the docent to provide information on the objects which most interest the visitors. The interest in objects highlights the need for room books.

The discussion of the room decor may or may not include the lighting fixture. Regardless, once the visitors get a feel of the room and its uses the lighting fixture should be introduced. Visitors can be asked to observe the dining room fixture as they have in the parlors. Observations should allow the docent to interject the information that the upward pointing arms were for gas illumination and the downward pointing arms were for electricity. Lastly, the urn was used for kerosene. Visitors should be asked why they think the electric bulbs at the ceiling were left exposed or they may ask the docent. This leads to the important aspect demonstrated by this room, electricity.



Electric lighting became economically feasible with the Edison's light bulb in 1879. Electricity came from the streetcar lines and was used for little besides lighting into the early 1900s.<sup>155</sup> The mansion is unusual in that electricity was wired in as the mansion was built only 10 years after electricity came to Milwaukee in 1880. Gas, kerosene, and electricity all vied to be the power source of choice for at least 40 years while additional uses for electricity were found.

With this in mind visitors can be asked to think of what they would have to change if they had electricity only for lighting. Point out that this was only a few generations ago. Visitors older than 60 may remember times without electricity, those that do could be asked to share a story. Electrical appliances have probably been the largest household change this century.

### The Smoking Room

At this point the visitors should be comfortable with sharing in discussions. Their interest in the mansion and the inhabitants is aroused. Captain Pabst has been introduced as a wealthy businessman with an active adult family. Now is the time to flesh him out. The Germanic appearance of the smoking room offers the best backdrop to Captain Pabst's story.

The difficulty comes in keeping the story short and interesting. A few visual objects can provide cues and add interest. A copy of a German language newspaper from the 1890s, a map of the world and a copy of the Captain's pilot's certificate are excellent choices. These need not be originals. In fact, using color copies allows the visitor to examine them closely and provides a sense of discovery. (Cliveden, a National Trust

---

<sup>155</sup> Siegfried Gidion, *Mechanization Takes Command: A Contribution to Anonymous History* (New York:



property, uses several color photocopies of documents in its interpretation.) Such tangibles are also helpful in retaining the interest of young visitors with a shorter attention span. The final information comes from the room and its furnishings.

Moving from the dining room and its modern conveniences creates a contrast. Captain Pabst may have been quite modern in his later life, but his early years were quite different. Using the map of a globe, docents can point out the area in central Germany where Frederick Pabst was born. Then the trip to America can be explained; ocean liner to New York, train across New York and then steamer or another train to Milwaukee.<sup>156</sup> The Captain's story of rising from cabin boy to Captain of industry follows using the photocopies as props. The story may be expanded with stories from research sources and those documented in the history as docents perceive interest. To retain interest, however, monologue should be kept to a minimum.

With the story of Captain Pabst in mind, visitors should be directed to the four sayings on the ceiling. The docent should translate each of the four. Visitors can then "vote" for their favorite or the one that matches their view of Captain Pabst. Another way for them to interact would be to select a favorite saying or quote that they would place in their house and it's location.

---

W. W. Norton & Company, Inc., 1975), p. 560.

<sup>156</sup> Kathleen Neils Conzen, *Immigrant Milwaukee 1836-1860: Accommodation and Community in a Frontier City* (Cambridge: Harvard University Press, 1976), p. 34.



## The Northwest Bedroom

The northwest room is the only room with clear documentation indicating its use as a bedroom, and is therefore the best location to examine historic bedrooms. Bedrooms of the late Nineteenth century are much like our own. Because of central heating, heavy bed hangings are gone. As a result, beds, dressers, and chests are only different from today's in aesthetic appearance. Captain Pabst attached closets to each bedroom's bath. The closets are different from today's since hangars were not used and fashion was different. The most drastic difference is the lack of appliances. Modern bedrooms have curling irons, hairdryers, televisions and many other electric appliances not available to our ancestors. Dress and cleanliness were also different from today.

Fully and appropriately furnished, the response-based approach again works well. While visitors are describing what they see, their attention should be directed to the objects rather than the appearance of the objects. Following observation, docents ask visitors to respond by noting what is the same in this bedroom and their own and what is missing. Visitors can finally respond by stating willingness or unwillingness to live in a room like this.

Another way to explore the room, which would work well with an active group, is to have visitors walk through their morning routine and notice what is different. Visitors would begin by standing near the bed and walk to areas of the room where they think they would perform the next portion of their ritual. In this way they will discover differences and similarities between the past and present.



### Southwest Room

The southwest room offers several interpretive options. Exploring the roots of modern childhood, as previously discussed, is an excellent goal for this room and can be done without an exact restoration. Exhibits can explore childhood and furnish a way to involve children in the creation of the mansion experience. School groups can be invited to take part in a program to create exhibits on childhood for the room. Ideas can be developed by the school group with assistance from mansion staff or pre-selected by the staff. Topics could include a day in the life comparison which asks students to record a day in their life and compare it with a day in the life of a late Victorian child. Others could focus on the history of childhood games, leisure pursuits, or toys. Exhibits developed by students or children have become a mainstay of specialty children's museums and should not be overlooked by house museums. The room itself can regain carpeting and its original color scheme. A table of reproduction children's toys can be added to be explored by visitors. Several of these are offered by the Wisconsin State Historical Society.

### Elsbeth's Bath

Elsbeth's is the most accessible of the bathrooms. The room is spacious and has two doors which can be used as an entrance and exit. This makes it the most logical place to interpret the role of the bathroom in the late Victorian era. Victorian bathrooms of the upper classes closely resemble modern baths. As a result, description and comparison will yield little information for the visitor. After the descriptions, providing a few facts may alter visitor's perceptions. For instance, running water first became available in Milwaukee in 1878 a little over twenty years before the mansion was built.



Not every area of the city was included and houses built before then did not have bathrooms unless they were remodeled. The water running through the pipes was pumped directly from lake Michigan not far from the sewage discharge. At this point visitors can respond again deciding exactly how similar the modern bath is to this one.

### Master Sitting Room

The Master Sitting Room was a private family area. The furnishings in the period photographs show a room focused on comfort, not style. The furnishings are mixed and many personally chosen items are scattered throughout the room. Physical restoration and selection of items for this room is a difficult task. Yet, this is an important aspect of life in the mansion. The sitting room was a “working” area of the mansion. Upper class women in the Late Victorian era would rise in the morning and, in morning dress, schedule the servants’ work for the day. This would include preparing menus and possibly shopping lists, deciding on the time for meals, and scheduling major tasks such as preserving food, changing linens for the season, and carpet and rug cleaning. Each day of the week would have a major household chore such as laundry or baking. In addition, the lady of the house also needed to plan social engagements, correspond with friends, and expand her own mind. All this would take place, at least for Mrs. Pabst, in the sitting room.

As a result, the clutter of desks, tables, comfortable chairs, papers and books are all an important aspect of understanding life in the late Victorian era. The most important items needed for interpretation are the writing desk and chair, books, center table, a sofa or set of upholstered chairs. This is the minimum furnishing for interpretation. The estate inventory and photograph provide more furnishings which can be secured over time



to create a full recreation. On the tables items such as calling cards, envelopes, paper, menus should be scattered along with the paraphernalia needed for writing. A breakfast tray can also be set on the main center table, or books fit for a Victorian lady (clearly some should be in German). An example of morning dress would be appropriate, but not essential.

When visitors enter the room they will have an idea of the scale of the mansion. They are also getting an idea of what it would be like to live in such a house. Now they will begin to see the work of the mansion. The focus here is organizing a house without the conveniences. Visitors should first be asked to gauge the formality of the room. Was this a public or private room? At this point, the visitors should have the ability to do this based on discussions of the formality of the downstairs public areas. Children may need to be guided through the observation and response process again depending on their age and development. A series of questions will then be needed to guide visitors through the use of the room. The first should be to determine who used the room, either Captain or Mrs. Pabst. The adult nature of the room and its connection to the master bedroom should indicate this. Next, visitors can be asked to use the visual clues to decide what the room was used for. The books and tea set will be the most obvious leading to discussions on reading and eating. At this point discussion can begin on the role of women in a wealthy household. The books indicate that wealthy women were to be educated on subjects deemed acceptable for discussion. This was a part of their social duties which are further displayed on the writing desk where letters and calling cards are displayed. The letters and calling cards indicate the responsibilities for organizing social gatherings both for charity and entertainment. These social contacts helped locate the family in the



social structure of the city. The rounds of calls and calling card and letters were the basis for this structure. Also on the writing desk are indications of the woman's role inside the house. Inside, women were responsible for keeping the house running. A good way to keep visitors involved is to ask what they think Mrs. Pabst needed to do to keep the house running on a daily basis. While servants did most of the heavy work, Mrs. Pabst had to organize and direct them. Articles of the day were adamant that servants must be closely supervised in the home to prevent sloth and theft. Most upper class women would spend most of a morning involved in organizing servants and overseeing major tasks. As a result, times were assigned for being "at home" when visitors would be accepted without disturbing the household work. Dinners and menus were planned, cleaning was organized, food and clothing for the season were planned and made. All of this work was done without many modern machines. With this in mind visitors can respond with whether they would like to work inside or out of the home.

### Master Bedroom

The Master bedroom is an under documented space within the mansion. A part of it can be seen as a background in the photo of the Master Sitting Room. Additional furnishings were in the room as described by Maria's estate inventory. It could be possible to restore the room using this evidence and the physical remnants in the room. The educational benefit from such a restoration is questionable. One bedroom has already been included in the tour and the associated material has been discussed. The previous bedroom also has better supporting material for a restoration. Interpretations other than the bedroom of Captain Pabst are therefore indicated.



The sixty-eight year tenure of the Milwaukee Archdiocese is often overlooked. That use of the mansion, however, provides the bridge between the past and present which has been discussed throughout the interpretation. Using the former master bedroom to discuss this bridge could provide an important link. As such, the room should be left as the Archdiocese left it, white walls and unfurnished.

Leaving the sitting room, where visitors have begun to discover the work needed to keep the mansion operating, they can be asked what they would do with the mansion once the family left. After several ideas are presented the bridge history can be presented. Visitors should be told how the Archdiocese came to the mansion. Within the room a series of timelines can be created. One reflecting the Archdiocese with the Archbishop's photographs linked with their major achievements. Another representing the changing neighborhood consisting of fire insurance plates showing the change from residences to businesses. The appearance of the room itself will be dramatic compared to the other restored room with color and ornamentation. The white walls were a part of the Archdiocese tenure a result of austerity and modernization. Visitors often see this as a shame or a sign of disrespect. Docents should point out that visitors often redecorate their homes and find old color schemes, such as "harvest gold" or "avocado", unpleasant and ugly. People in the past also had these feelings it is simply the passing of time.

The paint also allows an opportunity to discuss the restoration and research procedure. The timelines show time advancing now visitors can be guided through the process of recreating the past. The sitting room photograph and inventory can be presented and visitors can be asked to place the furniture in the room. Children, especially young active ones can be asked to become a piece of furniture and stand, sit,



lay or kneel where they think it would go. Docents can explain that this is the same type of thing professionals do when they restore a room. This will give the visitor a “behind the scenes” look at the museum and a greater understanding of what they are seeing.

### Servants' Wing

The division between the mansion and the servants' wing is fairly strong. The servants' wing is less decorated and is closed off with doorways which are smaller than others in the mansion. In the stairwell returning to the first floor, guides should stop the group, on the stairs for easy conversation, to observe and reflect on the differences. The elevator, which dominates the stairwell, will certainly be noted. The location of the elevator in the back section of the mansion indicates the working nature of the section. The elevator, while an aid to the servants, was more for the ailing Captain. It was, however placed in the back section since it was mechanical rather than aesthetic.

### Servants' Dining Room

The servants' dining room is one place all the servants would have gathered. Therefore, it is the place to introduce all the household servants. Even with all the modern conveniences in the mansion servants were necessary to keep the household running. Visitors should be invited to think of all the things that the servants would need to do keeping in mind that there were no shopping centers, no convenience foods, no vacuums, no washing machines or dishwashers. Visitors can then guess how many servants were needed to run the mansion. Nine full time servants are documented and two temporary help are documented in the settlement of Maria's final bills. Presenting the names and jobs of these servants will make them real to the visitor.



### Butler's Pantry

With the servants introduced, now is the time to talk about the life of the servant. To introduce this subject visitors should be given the monthly wages of the servants and asked which they think were the most important. The most important were the butler and cook, this is indicated by their higher pay. They directed the other servants and were responsible for business contacts outside the mansion, such as purchasing food and directing other contracted services. Visitors should also be asked to comment on the wages paid to servants. Servants were becoming rarer as the industrial revolution continued. Traditional servants, young girls and recent immigrants, were able to make more working in factories. Increasing conviences were both driving and reacting to this change.<sup>157</sup> The best paid made just a little over \$1.67 a day. In an attempt to make service more attractive servants were living in their own houses rather than in the house where they worked. In this way they had distinct times where they were not on call. This is true for the Pabst servants. Only two, August Bakenhus and Fritz Schumacher, lived in two separate houses on Wells street just behind the mansion. All the other servants lived elsewhere and commuted to work each day. With this in mind, visitors should determine how much they would want to work as a servant or if they would prefer a possibly dangerous factory job.

### Pavilion

The pavilion is currently the visitor center. If and when the center is moved, it will be an important aspect of the interpretation. The tour has examined the differences between the past and present, and the pavilion offers a time capsule of the changes. The

---

<sup>157</sup> Sara M. Evans, *Born for Liberty* (New York: Free Press Paperbacks, 1997), p. 133.



pavilion is very important since it is one of the few remaining buildings from the 1893 Chicago Columbian Exposition. Captain Pabst built it to display his beer at the fair and then moved it to Milwaukee as a pleasure pavilion added to his home. The Archdiocese further altered it by changing it into a private chapel. The evidences of these uses should be retained in any restoration. This complies with the Secretary of the Interior's Standards of Restoration as well as a final bridge for the interpretation.

Upon entering the pavilion, visitors should reflect on the changes they have discovered on the tour. The pavilion can be introduced as being a part of the Chicago Columbian Exposition where many of these changes were first being discussed. The pavilion has changed along with the times. Each of the alterations should be pointed out. First, the Captain added the corridor connecting the pavilion to the mansion when he moved it. Later the Archdiocese changed the pavilion into a chapel. The chapel required covering old decorations, blocking up a wall and adding stained glass. Yet, through it all, the pavilion has stood.



## Conclusion

When visitors exit the mansion they should be aware of some forces, technologies, and thoughts which shaped Victorian life. They will know the story of one upper class family which represents a way of life and attitude. Most important it will be relevant because they have examined the ideas in their own words and conceived their own ideas. Hopefully they will continue to think in these ways and see more links between the past and present. During the tour they have some modest skills to do this. Had they simply sat and listened to a docent the relevance of the house to them, comprehension, and retention would be uncertain.

Evaluations will be needed to determine how well the program is working.

- First, are the visitors responding? This seems easy to evaluate, simply observe the visitors and note if they speak and converse with the docents. Do they ask questions? How many questions do they ask? Several impediments to conversation, however, are possible. One is certainly the interpretation. Yet, it may also be the assumptions of the visitors that they are not to question or respond. A simple difference in personality. In addition, it may be the unease of both the visitors and docents which underlines the need to train docents properly in the technique.

- Second, are they finding it relevant? To determine this the evaluator must listen to the content of the conversation. Are the visitors supplying answers based on their own life, or something they heard or read? Are they making comparisons based on knowledge they bring to the site?



- Third, are they retaining the knowledge and comprehending it? This is difficult to evaluate outside a formal school setting. But if at the end they can state one or two interesting facts they learned on the tour it can be considered a success.

If the evaluation indicate positive responses, the interpretation has probably been a success.

Other discovery techniques used in museums involve considerable specialized articles. For example, living history sites require costumes, reproduction artifacts and even live animals. Discovery science museums build interactive exhibits. The response-based tour does not have these specialized requirements. It only entails knowledgeable guides and through restoration and furnishing, which are necessary for any interpretation. The approach itself is educationally sound. Plus, it has the additional benefits of addressing all ages and engaging visitors.

It is possible to create an interpretation which is relevant to a wide range of visitors to a historic site. Relevant and interesting interpretation is not and should not be restricted to sites with a plethora of “hands on” activities. In this way more history will become available and important to more people in the nation and world. Without this increasing interest, the world will suffer not from repeating the past, but being unable to understand and evaluate the future



## **Appendix A: Chain of Title**

The property on which the Captain Frederick Pabst mansion is located falls in two quarter sections. In Wisconsin properties are traced by section and quarter section, a result of the Northwest Ordinance. As a result, the property can be seen as two distinct chains until purchases in the late 1870s create an approximation of the current lot. To make following the chain of title easier entries for the North West  $\frac{1}{4}$  section are on the left of the page and entries for the North East quarter section are on the right, maps are included when lots change shape. The early history is confused due to incomplete lot descriptions and tax sales.

**September 4, 1835**

Nathaniel Finch NW 1/4 160 acres

Book A p.298

**April 20, 1836**

Nathaniel Finch and Kazia

to

Benoni W. Finch

For \$100 Benoni W. Finch purchases 30 acres for Nathaniel Finch and his wife. The 30 acres is the east 30 rods of the NE  $\frac{1}{4}$  of section 30 township 7 range 22.

Book A p.301

**April 20, 1836**

Benoni W. Finch and Elizabeth

to

George Reed

George Reed purchased “one equal undivided half part” of two lots of land for \$6,000. The first lot is the 30 acres mentioned above and 90 in the SE  $\frac{1}{4}$  section. Purchasing an undivided part means that when the land reached a settlement stage George Reed would receive a defined 15 acre and 45 acre section of the two lots.

Book A p.311



**April 23, 1836**

Bernoni W. Finch and Elizabeth

to

Curtis Reed

Curtis Reed purchases a third part of the same two parcels for \$4,000. This entitles him to 15 acres in the SE  $\frac{1}{4}$  and 5 in the NW  $\frac{1}{4}$  section.

Book B p.494

**September 1, 1836**

Bernoni W. Finch

to

Orrison Reed

This is a bond, not a deed. Orrison Reed pays \$100 for a promise of a deed on an, "equal undivided third part" of the 30 acres in the NW  $\frac{1}{4}$  section. In addition, he is to make four payments of \$250 with 7% interest. This means Bernoni W. Finch has oversold his land.

Book E p. 454

**September 4, 1838**

George Reed and Juliet S.

to

Harrison Reed

George Reed sells part of the land he purchased from Bernoni W. Finch. George Reed has claim to 15 acres in the 30 acre tract in the NW  $\frac{1}{4}$  and sells the claim to 10 to Harrison Reed. Harrison also purchases 20 acres in the area known as Finch's Addition excepting three blocks which have already been sold. For these parcels of land, "together with the buildings and other improvements thereon made," he pays \$10,000.

Book F p. 416

**December 28, 1839**

Bernoni W. Finch and Elizabeth

to

Seth Reed

Seth purchases a third part of the 30 acres in the NW  $\frac{1}{4}$  intended to be an undivided 10 acres.

Bernoni W. Finch only has this land if Orrison Reed did not complete his bond.



Book H p. 285

**December 13, 1838**

All Board County Commissioners

to

Edwin B. Quinn

Due to non-payment of taxes 60 acres of the East one half of the NW ¼ of section 30 town 7 range 22 is placed for sale. At the sale C. H. L[utt] pays \$6.56 the amount of unpaid taxes for a certificate for the land redeemable in one year if the taxes are not paid. During that year the certificate is transferred to Edwin B. Quinn who redeems it for 10 acres for which taxes were not paid.

Book H p.280

**August 25, 1841**

Seth Reed and Wife

to

Edwin B. Quinn

Seth Reed quits claim to the 10 undivided acres in the eastern 30 acres in the NW ¼ section. Edwin B. Quinn pays him \$300 for the claim.

Book 24 p.63

**April 10, 1845**

Territory of Wisconsin

to

James H. Rogers

The land is sold in the same manner as the above parcel due to unpaid 1844 school, road, town, territory and county taxes. This sale covers 3 lots of 10 acres, 20 acres and 30 acres in the NW ¼ section 30 town 7 range 22. A total of 60 acres are sold for \$6.04 the sum of delinquent taxes. The sale also includes the W ½ of the SE ¼ section 7 for \$3.27 ½.



Book 33 p.384

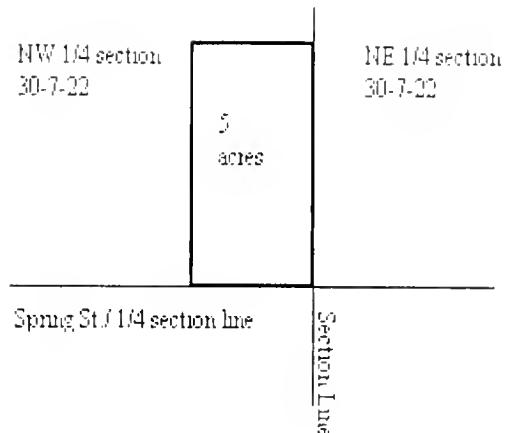
**July 1, 1851**

James H. Rogers and Emily Rogers

to

William J. Bell

William J. Bell pays \$1,500 for 5 acres in the NW  $\frac{1}{4}$  section 30 town 7 range 22. The five acres begin in the south east corner and proceed north 1343 links along the  $\frac{1}{4}$  section line then west 373  $\frac{1}{2}$  links and south and east in lines parallel to these to make a rectangle.



Book 33 p.379

**July 2, 1851**

Harrison Reed

to

James H. Rogers

This is a quit claim deed which means Harrison Reed gives up the land he never measured out in the NW  $\frac{1}{4}$  section. James H. Rogers pays \$1 for part of the claim to 10 acres in the East  $\frac{1}{2}$  of the NW  $\frac{1}{4}$  section 30 town 7 range 22.

Book 47 p.285

**June 5, 1855**

Harrison Reed

to

James H. Rogers

James H. Rogers pays \$5 for the rest of the claim on the 10 acres in the NW  $\frac{1}{4}$  section 30 town 7 range 22.

Book 50 p. 241

**September 17, 1855**

Hans Crocker and Augusta

to

Harrison Ludington

Harrison Ludington paid \$1,000 for 1 acre in the NE  $\frac{1}{4}$  section 30 town 7 range 22. It begins in the south west corner of Maitland's Place and proceeds north 8 rods then east 20 rods then south 8 rods then west 20 to the place of beginning.



Book 48 p.602

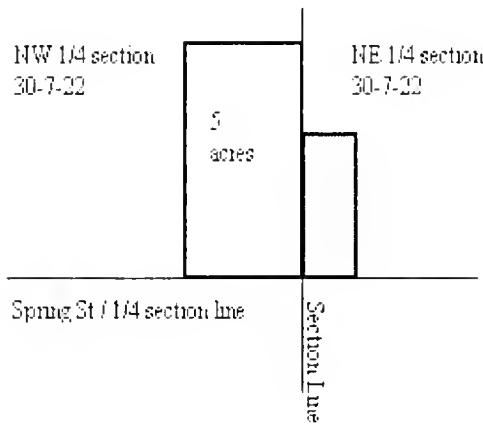
**September 20, 1855**

James H. Rogers and Emily Rogers

to

William J. Bell

William J. Bell pays \$1,500 and the taxes since 1851 for 5 acres in the NW  $\frac{1}{4}$  section 30 town 7 range 22. The lot begins in the south east corner of the  $\frac{1}{4}$  section and proceeds north 13 chains 11 links then west 3 chains 81  $\frac{1}{2}$  links to form a rectangular lot. This is most likely a confirmation of the previously listed sale since the entire quarter section was sold after the 5 acre sale. James Rogers may have been acting on a verbal or other agreement in the sale of 1851.



Book 93 p.292

**April 1, 1865**

Sheriff of Milwaukee County

to

Charles C. Merrick, George G. Merrick and Betsy L. Newton

Jacob B. Merrick was a mortgage holder for land owned by William J. Bell and Jeannette L. Bell his wife, Burr W. Griswold Bank of Prairie Du Chien, and James Johnson. After he dies on June 9, 1863 in Hampden Co. Massachusetts, his executors, Charles and George Merrick and Betsy L. Newton force the sale of the land to cover the mortgage. At the sheriff's auction they purchase it for \$5,000. All the land involved is the West  $\frac{1}{2}$  of the NE  $\frac{1}{4}$ , the SE  $\frac{1}{4}$  of the NW  $\frac{1}{4}$ , west  $\frac{1}{2}$  of the SW  $\frac{1}{4}$  and the SE  $\frac{1}{4}$  of

Book 109 p.37

**March 15, 1860**

Harrison Ludington and Frances

to

Samuel B. Scott

Samuel B. Scott pays \$2,150 for land real estate and premises. The land is 80 feet wide on Spring street and 312 feet deep along the  $\frac{1}{4}$  section line. In the north west corner there is a barn or stable.



the SW  $\frac{1}{4}$  of section 16 town 8 range 22. Plus a 5 acre portion of the NW  $\frac{1}{4}$  section 30 town 7 range 22. This begins at the south east corner of the  $\frac{1}{4}$  section and proceeds north along the  $\frac{1}{4}$  section line 13 chains and 11 links then west 3 chains 81  $\frac{1}{2}$  links and back to form a rectangle.

Plats Volume 2 p.150

**December 8, 1866**

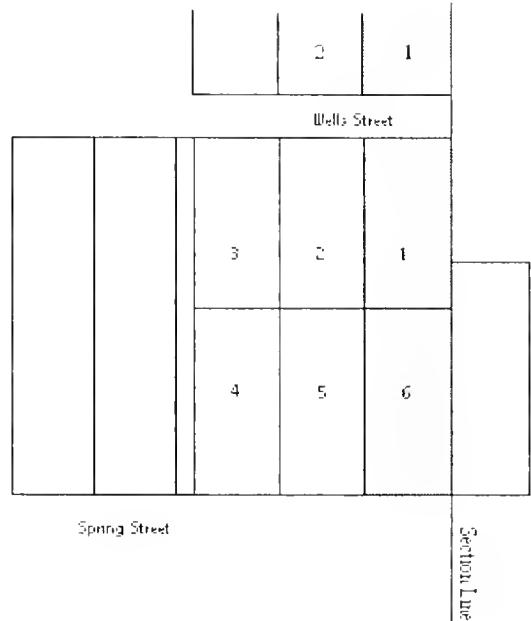
George G. Merrick, Charles Merrick and Betsy Newton subdivide the land they purchased putting Wells St. through and creating 9 lots.

Book 98 p.623

**February 16, 1867**

Charles C. Merrick and Emma E.  
George G. Merrick and Lucy G.  
to  
Betsy L. Newton

This deed and two others divide the land which the 3 children purchased. This portion is deeded to Betsy who lives in Homer, NY. She receives lots 1 and 6 of block 239 and lot 1 of block 240. The rest of the land is held by Charles and George who live closer in Chicago, IL.

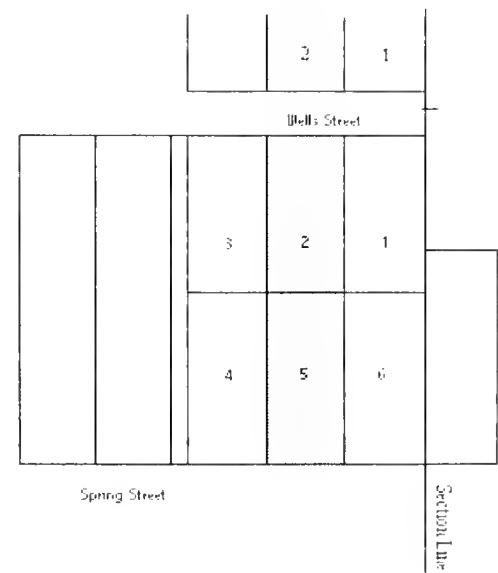


Book 98 p.621

**February 16, 1867**

George G. Merrick and Lucy G. Merrick and Betsy L. Newton  
to  
Charles C. Merrick

This is also part of the land division of the Merricks. Charles who lives in Chicago receives the strip next to Betsy's consisting of lots 2 and 5 of block 239 and lot 2 in block 240.





Book 117 p.115

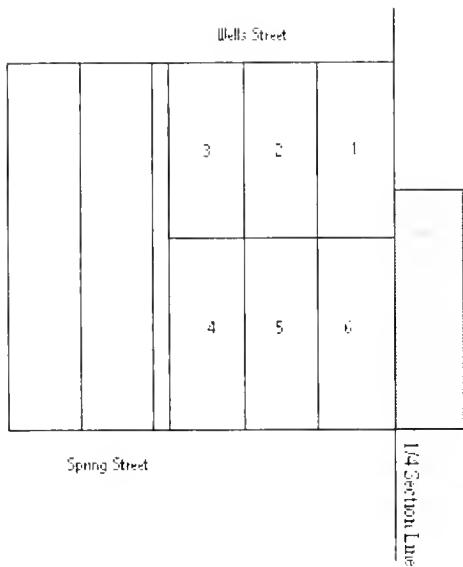
**June 1, 1868**

S. B. Scott and Catherine A. Scott

to

James Ludington

S. B. Scott sells the 80' x 312' lot for \$100. The western line travels north to a, "point on said west line of said quarter section as far north as and corresponding to the north line or side of the stable or barn building of Harrison Ludington standing immediately east of said point at the time of the conveyance of the same premises to said Scott."



Book 117 p. 217

**June 1, 1868**

Charles H. Ludington and Josephine  
to

James Ludington

For \$1 Charles Ludington gives up his 1/2 part of the "lands real estate and premises" of the 80' x 312' lot with the barn or stable in the north west corner.

Book 115 p.234

**May 31, 1869**

James Ludington  
to

Charles H. Ludington

The title was transferred for \$1 for the 80' x 312' lot with the barn or stable in the north west corner.

Book 115 p.460

**March 1, 1870**

Sheriff of Milwaukee County

to

James Ludington

In the lawsuit Harrison Ludington v. Samuel B. Scott, De Witt Campbell extr of Alonzo Campbell dec'd, Curtis W. Fields, Jerusha Barbee, Kouse Simmons, Hermann Marsh and Juneau Bank the later is forced to sell



land to cover the costs of the action. At the sale on March 31, 1869 Theodore B. Elliot pays \$1039.22 for a certificate for the land. A year later James Ludington redeems the certificate after the owner and mortgagor can not come up with the money required by the suit. The land sold is the 80' x 312' lot with the barn or stable on the north west corner.

Book 115 p. 540

**April 28, 1870**

James Ludington

to

Charles H. Ludington

The 80' x 312' lot with a barn or stable in the north west corner is transferred with a \$1 price tag.

Book 118 p.339

**October 22, 1870**

Charles C. Merrick and Emma E. Merrick  
to

Albert H. Atkins

Albert H. Atkins purchases lots 2 and 5 of block 239  
for \$3,000.

Book 123 p.490

**June 10, 1871**

Elizabeth S. Newton  
to  
James Ludington

Elizabeth S. Newton is the only child of Betsy L.  
and Charles O. Newton. She sells lots 1 and 6 of  
block 239 and lot 1 of block 240 to James  
Ludington of Milwaukee for \$4,500.

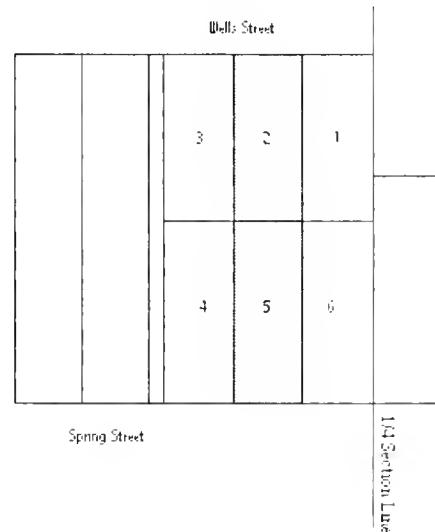
Book 124 p.419

**December 8, 1871**

James Ludington  
to

Charles H. Ludington

James still residing in Milwaukee sells  $\frac{1}{2}$  the lots 1  
and 6 block 239 and lot 1 block 240 to Charles who  
lives in New York city. The transfer is only \$1



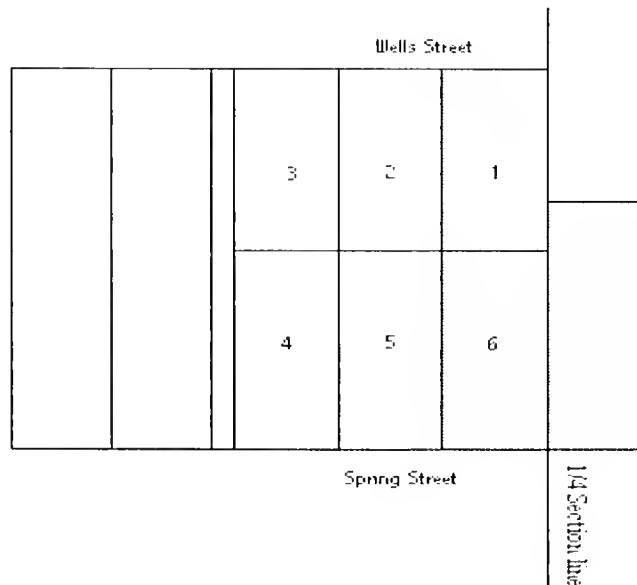


Book 133 p.188  
**October 13, 1873**  
James Ludington  
to  
Charles H. Ludington

Sells his remaining  $\frac{1}{2}$  of the land, lots 1 and 6 of block 239 and lot 1 of block 240, along with confirming the sale of the 80' x 312' lot with the barn or stable to Charles for \$10,000.

Book 239 p.276  
**March 16, 1880**  
Charles A. Ludington and Josephine L. Ludington  
to  
Frederick Pabst

The sale lists the price as 1\$ possibly for privacy. Frederick Pabst purchases all of lots 1 and six of block 239 and 80' on Grand Ave. which extends 312' back along the section line. Charles' middle initial is clearly A in these books whereas before it was H. It is possible that Charles H. died and Charles A. inherited the land all records would be in New York city where both lived.





Book 167 p.447

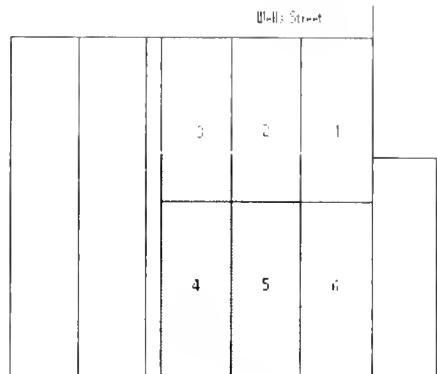
**November 15, 1880**

Albert H. Atkins and Helen M. Atkins

to

Frederick T. Day

Albert H. Atkins and Helen M. Atkins, his wife, sell lots 4 and 5 and the south 93 feet of lots 2 and 3 for \$26,0000.



Book 323 p.311

**April 19, 1894**

Frederick T. Day and Alcy Day

to

Frederick Pabst

Capt. Pabst purchases the South 93 feet of lots 2 and 3 and all of lots 4 and 5 on block 239. The cost was \$50,000 and the assumption of the \$22,000 mortgage. Frederick T. Day and his wife, Alcy, were represented by William H. Mornsen.

Book 560 p.194

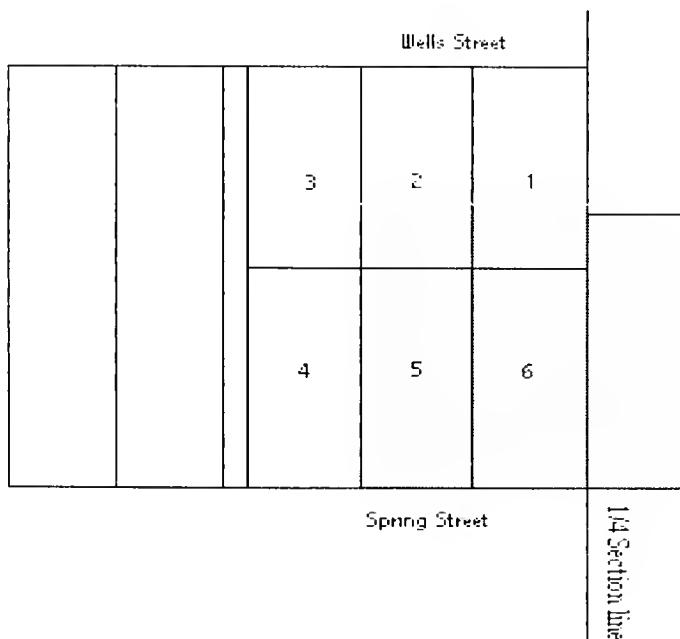
**July 21,1908**

Fr. Pabst Dec'd by Exutr's et al

to

Archdiocese of Milwaukee

For an undisclosed price the Archdiocese purchases the south 93 feet of lots 1, 2, 5, and 6 of block 239 and part of NE 1/4 section bounded north and east by block 28 and south by Grand Ave. and on the West by the 1/4 section line.





Reel 967 Image 350  
**October 8, 1976**  
Archdiocese of Milwaukee  
to  
The Coach House Inn, Inc.

This created a mortgage of \$135,000, but no cost is recorded.

Reel 992 Image 1050  
Date???  
The Coach House Inn, Inc.  
to  
Nathan J. Rakita and Daniel Drobac

For a recorded purchase price of \$1. Nathan J. Rakita and Daniel Drobac purchased 6 other properties in the city at the same time from The Coach House Inn, Inc.

Reel 1005 Image 1869  
**April 11, 1977**  
Nathan J. Rakita and Daniel Drobac  
to  
Associated Steel Services, Inc.

\$1 and assumption of \$132,645.45 mortgage. A clause stating that no hotel may be operated on the site without the consent of The Coach House Inn, Inc. or its descendants.

Reel 1024 Image 1653  
**June 15, 1977**  
Associated Steel Services, Inc.  
to  
John T. Conlan

Listed price \$1. Lots 1,2,5,6 of block 238 and part of block 28.

Tax logs FEE R 1116-390  
**John T. Conlan**  
to  
Wisconsin Heritages, Inc.

At this time Wisconsin Heritages, Inc. receives the property and the mansion is protected.

WHI received money through Dept. of City Development for a Rehab Historic Preservation Project (project # 16-453-0200) plans by Sherer and Sherer Ltd. To end Feb. 28, 1982 with \$193,711.00  
R1239-1409 Doc # 5346026



Designated Historic Structure CC File #85-1728  
dated 2/11/86 recorded 3/4/86  
#5892697

Legal Description  
2000 W. Wisconsin Ave.  
tax key # 389-1852-4  
certified survey map #3243 etc. in NW and NE ¼ sect. 30-7-22 parcel



## Appendix B: Inventory of Contents of Residence of Mrs. Maria Pabst

First  
Floor:

Hall:

5 Rugs, - small	\$ 10.00
2 " large,	\$ 50.00
1 Chest seat,	\$ 5.00
5 Chairs, - small,	\$ 6.25
3 " large	\$ 25.00
5 Tables,	\$ 20.00
2 Candelabra & pedestal,	\$ 60.00
1 Fire Screen,	\$ 1.00
1 Bronze Statue & pedestal,	\$ 65.00
1 " Bust & pedestal,	\$ 60.00
1 Urn & pedestal,	\$ 35.00
1 Cabinet	\$ 4.00
,	
2 Mantel Urns,	\$ 5.00
5 Vases, etc.	\$ 10.00
3 Pair Lace Curtians,	\$ 10.00
3 Single Lace Curtians,	\$ 3.00
1 Large Hall Clock.	\$ 200.00

Smoking Room:

1 Settee,	\$ 10.00
3 Large Chairs,	\$ 10.00
3 Small Chairs,	\$ 8.00
1 Writing Dest,	\$ 15.00
1 Table - Large Center,	\$ 2.50
4 Tables or stands, small,	\$ 10.00
1 Rug, large,	\$ 35.00
2 Rugs, small,	\$ 1.50
1 Rug, fur,	\$ 5.00
2 Vases,	\$ 5.00
2 Urns,	\$ 5.00
9 Steins, etc.	\$ 10.00
2 Pair Lace Curtians,	\$ 15.00

Parlor:

Gilt Furniture, upholstered in tapestry	
1 Center Table,	\$ 25.00
1 Cabinet & Bric-a-Brac,	\$ 60.00
1 Settee,	\$ 35.00
2 Large Chairs,	\$ 40.00
8 Small Chairs,	\$ 50.00
1 Marble Statue & Onyz pedestal,	\$ 300.00
1 Urn,	\$ 15.00
1 Fire Screen,	\$ 1.00
1 Rug, large,	\$ 40.00
1 " small,	\$ 5.00
1 " White Bear, fur,	\$ 35.00



4 Pair Lace Curtians,	\$ 100.00
4 " Silk "	\$ 100.00
1 " Portiers,	\$ 25.00
Music Room:	
1 Piano,	\$ 250.00
1 Music Cabinet,	\$ 10.00
1 Settee,	\$ 15.00
2 Large Arm Chairs, upholstered,	\$ 30.00
6 Small Chairs, upholstered,	\$ 30.00
2 Small Chairs, Mahogany,	\$ 20.00
4 Tables and Stands,	
1 Piano Lamp,	
1 Large Rug,	
2 Small Rugs,	\$ 280.00
4 Pair Lace Curtians,	
4 " Silk "	
2 " Portiers,	
Dining Room:	
1 Cabinet of Glassware,	\$ 100.00
1 " " China,	\$ 250.00
1 Small Cabinet, odd pieces,	\$ 40.00
1 Dining Table, Birch,	\$ 15.00
1 Side " "	\$ 10.00
2 Small Tables, "	\$ 10.00
22 Chairs,	\$ 50.00
2 Pair Portiers,	\$ 30.00
2 " Lace Curtains,	\$ 10.00
2 " Silk "	\$ 25.00
1 Fire Screen	\$ 1.00
2 Candelabra, bric-a-brac, etc.	\$ 15.00
Butler's Pantry:	
3 Sets China, Dinner	\$ 50.00
Glassware, etc.	\$ 50.00
Kitchen:	
1 Double Range,	\$ 10.00
2 Cabinets Kitchen Utensils,	\$ 15.00
Kitchen Dining Room:	
1 Cabinet Glass and Chinaware,	\$ 5.00
1 Dining Table,	\$ 2.00
8 Chairs,	\$ 2.00
Second Floor:	
Hall:	
1 Large Rug,	\$ 65.00
4 Small Rugs,	\$ 15.00
1 Sofa,	\$ 8.00
1 Large Chair, leather trimmed,	\$ 10.00
3 Cabinets,	\$ 75.00
1 Chiffonier,	\$ 75.00
1 Clock,	\$ 30.00
1 Mirror,	\$ 20.00
1 Book Case,	\$ 20.00
2 Stands,	\$ 10.00



1 Lamp,	\$ 10.00
S.E. Room:	
1 Piano,	\$ 50.00
1 Sofa,	\$ 25.00
1 Writing Desk,	\$ 25.00
2 Book Cases,	\$ 60.00
1 Center Table,	\$ 10.00
6 Stands and tables,	\$ 10.00
5 Large Upholstered Chairs,	\$ 60.00
4 Small, Odd Chairs,	\$ 8.00
1 Cabinet	\$ 25.00
1 Fire Screen,	\$ 2.00
1 Folding Screen,	\$ 3.00
1 Large Rug,	\$ 50.00
4 Pair Lace Curtians,	\$ 25.00
4 " Silk "	\$ 50.00
1 " Portiers,	
N.W. Room:	
1 Bedroom Set, Mahogany,	\$ 150.00
5 Tables and Stands,	\$ 35.00
1 Settee,	\$ 20.00
1 Chair,	\$ 3.00
1 Cabinet	\$ 20.00
,	
1 Large Rug,	\$ 40.00
2 Small Rugs,	\$ 5.00
2 Pair Lace Curtians,	\$ 10.00
2 " Silk "	\$ 20.00
S.W. Room:	
2 Single Beds,	\$ 30.00
1 Bureau,	\$ 30.00
1 Stand,	\$ 5.00
1 Desk,	\$ 30.00
1 Lounge,	\$ 25.00
4 Large Chairs, upholstered,	\$ 40.00
1 Carpet,	\$ 10.00
4 Small Rugs,	\$ 25.00
4 Pair Lace Curtians,	\$ 15.00
Second Floor, Rear:	
Servants Quarters:	
1 Small Bed Room:	
1 Bed,	\$ 3.00
1 Bureau,	\$ 8.00
1 Chair,	\$ 0.50
1 Rug,	\$ 0.50
1 Pair Curtians,	\$ 1.00
1 Double Room:	
3 Single Beds,	\$ 15.00
2 Bureaus,	\$ 20.00
1 Sewing Machine,	\$ 5.00
2 Large Rugs,	\$ 10.00
3 Small Rugs,	\$ 2.00



1 Lounge,	\$ 2.50
6 Cjairs,	\$ 7.00
1 Table,	\$ 3.00
1 Stand,	\$ 0.15
1 Small Room:	
1 Bureau,	\$ 1.00
1 Wardrobe,	\$ 15.00
1 Stand,	\$ 0.50
2 Chairs,	\$ 1.00
1 Rug,	\$ 2.50
N.E. Room:	
2 Beds,	\$ 125.00
1 Dresser,	\$ 50.00
1 Bureau,	\$ 20.00
1 Table,	\$ 5.00
1 Sofa,	\$ 30.00
5 Chairs,	\$ 25.00
1 Pair Portiers,	\$ 15.00
1 Wardrobe,	\$ 30.00
1 Large Rug,	\$ 50.00
Bath Room:	
1 Chair	\$ 1.00
1 Box Seat,	\$ 1.00
1 Bureau,	\$ 10.00
1 Wardrobe,	\$ 18.00

### Third Floor:

N.E. Room:	
2 Single Beds, white,	\$ 50.00
1 Bureau,	\$ 10.00
3 Stands,	\$ 5.00
2 Cabinets,	\$ 15.00
1 Writing Desk,	\$ 7.00
1 Lounge,	\$ 20.00
2 Large Chairs, upholstered,	\$ 30.00
4 Small Chairs,	\$ 5.00
2 Large Rugs,	\$ 35.00
2 Small Rugs,	\$ 2.00
N.W. Room:	
1 Bedroom Set, Oak,	\$ 25.00
1 Sofa,	\$ 15.00
1 Chiffonier,	\$ 7.00
3 Chairs,	\$ 5.00
1 Large Rug,	\$ 10.00
2 Small Rugs,	\$ 1.00
S.E. Room:	
2 Single Beds, Walnut,	\$ 10.00
1 Wardrobe,	\$ 15.00
1 Table,	\$ 3.00
1 Writing Desk,	\$ 10.00
4 Chairs,	\$ 6.00
1 Stand,	\$ 3.00
1 Large Rug,	\$ 40.00



	2 Small Rugs,	\$ 1.00	
	3 Pair Lace Curtians,	\$ 0.75	
S.W. Room:			
	1 Davenport,	\$ 15.00	
	1 Bureau,	\$ 10.00	
	1 Book Case,	\$ 20.00	
	1 Table,	\$ 7.00	
	4 Chairs,	\$ 7.00	
	1 Small Table,	\$ 7.25	
	1 Cabinet	\$ 25.00	
	,		
	1 Rug,	\$ 2.00	
	3 Small Rugs,	\$ 0.75	
	3 Pair Lace Curtians,		
Hall:			
	1 Large Rug,	\$ 40.00	
	2 Small Rugs,	\$ 10.00	
	3 Cabinets,	\$ 50.00	
	1 Table,	\$ 3.00	
	3 Chairs,	\$ 10.00	
	1 Screen, folding,	\$ 5.00	
Sewing Room:			
	2 Sewing Machines,	\$ 15.00	
	1 Lable,	\$ 10.00	
	4 Chests of drawers,	\$ 4.00	
	1 Linen Chest,	\$ 2.00	
	1 Large Rug,	\$ 25.00	
	1 Wardrobe,	\$ 15.00	
	1 Cabinet	\$ 2.00	
	,		
	5 Chairs,	\$ 2.00	
Wine Cellar:			
	Rhine & Mosel Wines:		
	49 Cases	Geisenheimer, 1893,	\$ 490.00
	36	Oestereicher Helle Auslese, 1893,	\$ 360.00
	45	Hallgarten Schonhelle Auslese, 1893,	\$ 450.00
	39	Schloss Johannisberger Babinet, 1893,	\$ 1,950.00
	18	Gottesthaler Klostergarten, 1893,	\$ 180.00
	52	Niersteiner Floss Auslese, 1893,	\$ 416.00
	5	Scharzhofberger Auslese, 1893,	\$ 75.00
	1	Oestereicher Lenchen, 1893,	\$ 10.00
	1	Berncastler Doctor Auslese, 1893,	\$ 12.00
	6 Bott.	" " " "	\$ 6.00
	6	Pfulben Riesling, Wurzburg, 1893,	\$ 4.00
	11	Piesporter Goldtropfchen, 1893,	\$ 7.32
	6	Giesenheimer Klauserweger Altbraun Auslese	\$ 25.00
	6	Gaierslay Kreuznach, 1895,	\$ 7.50
	3	Scharlachberger Auslese, 1889,	\$ 3.75
	2	Josephshc'er,	\$ 1.50
	2	Josephshofer Auslese,	\$ 2.00
	11	Traminer z.heil.Geist Burgerspital Wurzbur,	\$ 19.25
	3 Cases	Bestes Futter-Beeren Auslese Geisberger,	\$ 30.00



30 Bott.	Brauneberger Gesellschaft Erholung,	\$ 15.00
34	" " "	\$ 17.00

## Champagnes:

3 Cases	Rhinegold,	\$ 72.00
4 Bott.	"	\$ 8.00
2 Cases	Delbeck,	\$ 60.00
1	Moet & Chandon, Imperial Brut,	\$ 24.00
5 Bott.	Mumm's Extra Dry,	\$ 12.00
13	Comte de Ruesac	\$ 26.00
8	Montebello, 1/2 pints.	\$ 18.00

## Sundries:

9 Bott.	Haute Sauterne, quarts,	\$ 6.00
8 "	" " pints,	\$ 2.67
9 "	" " Boshamer,	\$ 6.75
3 "	California Sauterne,	\$ 1.50
4 "	Capwein,	\$ 2.00
1 "	Tokayer, 1874,	\$ 1.00
9 "	Chateau Margaux, 1884,	\$ 13.50
3 "	La Toche Romonee,	\$ 12.00
1 "	Oberemmeler Elzerberg,	\$ 1.00
2 Cases	Schriebers Diatetischer Weisswein Austria,	\$ 20.00
2 Bott.	" " " "	\$ 1.67
1 Cask	" " " "	\$ 30.00
4 Cases	California Sherry,	\$ 17.00
3 Bott.	Amontillado, "	\$ 2.25
2 "	Oporto,	\$ 1.00
1 "	Sherry,	\$ 0.50
5 "	Samples,	\$ 2.50
1 "	Vin Mariani,	\$ 1.00
1 "	Creme de Nebthe,	\$ 1.00
5 "	Buchanan Scotch Whiskey,	\$ 5.00



## Appendix C: The Daily Journal

Saturday July 19, 1890

### **Handsome New Residence**

**The Palatial Abode on Grand Avenue Which Capt. Pabst is Building**

**In Early Renaissance Style**

#### **A Mansion Which Will Compare Very Favorably with Other Elegant Milwaukee Homes - How It is Planned**

The new residence which Capt. Pabst is erecting at the corner of Grand avenue and Twentieth streets will be one of the notable homes of the city of elegant abodes. The architecture is in the early renaissance style and the house, when completed, will represent an investment of \$100,000. It will have a fine front on Grand avenue. The southern front of the building will be 70 feet and the extreme length 84 feed. The main entrance will be on the southern side, and will lead into a large vestibule, and connect with the reception hall, which will be rendered cheerful by a mammoth fireplace, eight feet wide, and the full height of the room. To the left a grand stairway will lead to the rooms above. The parlors face south and west. The drawing and living rooms and dining room are to the south and east, facing east and south is a large conservatory. In the rear of the house is a large range room, kitchen, servants' dining-room, with butler's pantries, refrigerators, and other accessories. The rear stair hall is immediately back of the reception hall, with passenger elevator running from the basement to the third story. The library faces west and is back of the main staircase finished off with wall cabinets, book-cases, fireplace and high wainscoting. The second story has a large number of handsome bedrooms, large hall and sitting room. Each sleeping apartment is supplied with bath-



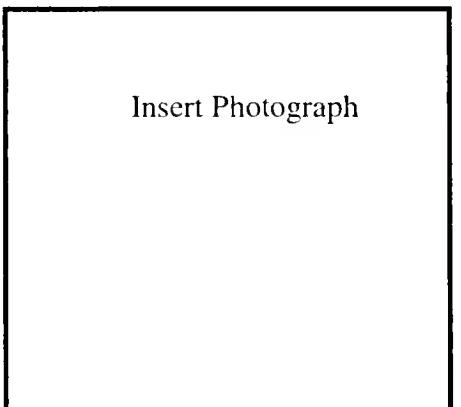
rooms and accessories. In the third story are bed-rooms and a billiard hall. In the basement are the laundry, drying and ironing-rooms, cellars, and fuel and boiler-rooms.

The building will be constructed of gray brick, with terra cotta trimmings, and a foundation of Wauwatosa stone. The roof will be red Spanish tile. One of the peculiarly attractive features of the residence will be a wide terrace running its entire length. Inside the trimmings are to be of hard wood, worked in various unique designs.



## Appendix D: Sample Room Book Page

This page is meant to answer the most common questions posed by visitors to the mansion. Most fields are self explanatory. The Additional Comments should contain information about the use of the object and why it belongs as part of the mansion's collection. This information is what will answer many visitor questions. The pages should be arranged in the book by category, i.e. paintings, furniture, etc. for easy reference.

Accession #:	 Insert Photograph
Title/ Description:	
Original to the mansion YES NO	
Artist/ Maker:	
Date/ Period:	
Medium:	
Additional Information:	



## Bibliography

### **Primary Sources:**

Bleyer, Henry W. *The Milwaukee Manual 1881-1882*. Milwaukee: Louis and Charles Dun, 1881.

Eastlake, Charles. *Hints on Household Taste*. New York: Dover Publications, Inc., 1969.

Girdner, Dr. John H. "The Care of the Human Body." *Munsey's Magazine*. Vol. 24, No. 5, February 1901. Pp. 677-688.

Grahm, Mary. "The Art of Buying Food for a Family." *Cosmopolitan*. Vol. 27, No. 5, September 1899. Pp. 545-550.

Hawéis, Mary E. "Servants and Served." *The Living Age*. Series 7, Vol. 3, No. 2863, May 20, 1899. Pp. 481-489.

Milwaukee, WI. County Courthouse. Registrar of Deeds.

Milwaukee, WI. County Courthouse. Registrar of Wills.

Milwaukee, WI. Milwaukee County Historical Society. Biographical Clippings Microfilm.

Milwaukee, WI. Milwaukee Public Library, Central Library. Map Collection.

Milwaukee, WI. Milwaukee Public Library, Central Library. City Directories.

Milwaukee, WI. Milwaukee Public Library, Central Library. Census Records.

Milwaukee, WI. Milwaukee Public Library, Central Library. Milwaukee Journal Microfilm.

Milwaukee, WI. Milwaukee Public Library, Central Library. Milwaukee Sentinel Microfilm.

Milwaukee, WI. Milwaukee Public Library, Central Library. The Evening Wisconsin Microfilm.

Milwaukee, WI. Wisconsin Heritages, Inc. Admissions Statistics.

Milwaukee, WI. Wisconsin Heritages, Inc. Restoration Files.

### **Secondary Sources:**

"150 Yrs. Archdiocese of Milwaukee 1843-1993." *The Catholic Herald*. November 18, 1993.

Alderson, William T. and Shirley Payne Low. *Interpretation of Historic Sites*. Nashville: American Association for State and Local History, 1976.

Alexander, Edward P. *Museums in Motion: An Introduction to the History and Functions of Museums*. Nashville: American Association for State and Local History, 1979.



Anderson, Jay. *Time Machines the World of Living History*. Nashville: American Association for State and Local History, 1989.

Avella, Fr. Steven M. "Catholic Life in the Archdiocese of Milwaukee 1843-1965." *The Catholic Herald*. November 18, 1993.

Avella, Fr. Steven M. and Ethel M. Gintoft. "Shepherds of the Flock." *The Catholic Herald*. November 18, 1993.

Baehr, Carl. *Milwaukee Streets: The Stories Behind Their Names*. Milwaukee, WI: Cream City Press, 1995.

Blatti, Jo. Ed. *Past Meets Present Essays About Historic Interpretation and Public Audiences*. Washington, D.C.: Smithsonian Institution Press, 1987.

Blied, Rev. Benjamin J. *Three Archbishops of Milwaukee: Michael Heiss (1818-1890) Frederick Katzer (1844-1903) Sebastian Messmer (1847-1930)*. Milwaukee, 1955.

Bradbury, Bruce. "Lincrusta-Walton: Can the Democratic Wallcovering be Revived?" *The Old House Journal*. Vol. 10, October 1982.

Brehm, Shirley A. *A Teacher's Handbook for Study Outside the Classroom*. Columbus, OH: Merrill Publishing Co., 1969.

Brunner, Jerome S. "Some Elements of Discovery." *Learning by Discovery: A Critical Appraisal*. Chicago: Rand McNally and Co., 1966.

Burnham, Philip. *How the Other Half Lived: A People's Guide to American Historic Sites*. Boston: Faber and Faber, 1995.

City of Milwaukee. Department of City Development. *Milwaukee Historic Ethnic Architecture Resources Study*. Milwaukee: City of Milwaukee, 1994.

Cochran, Thomas C. *The Pabst Brewing Company: The History of an American Business*. New York: New York University Press, 1948.

Conzen, Kathleen Neils. *Immigrant Milwaukee 1836-1860: Accommodation and Community in a Frontier City*. Cambridge: Harvard University Press, 1976.

Croft, Doreen J. *An Activities Handbook for Teachers of Young Children*. Boston: Houghton Mifflin Co., 1990.

Davis, Robert B. "Discovery in the Teaching of Mathematics." *Learning by Discovery: A Critical Appraisal*. Chicago: Rand McNally and Co., 1966.

Evans, Sara M. *Born for Liberty*. New York: Free Press Paperbacks, 1997.

*The Evening Wisconsin Newspaper Reference Book*. Milwaukee: The Evening Wisconsin Company, 1914.

Fried, Robert L. *The Passionate Teacher: A Practical Guide*. Boston: Beacon Press, 1995.

Giedion, Siegfried. *Mechanization Takes Command: A Contribution to Anonymous History*. New York: W. W. Norton & Company, Inc., 1975.



Grinder, Alison L. And E. Sue McCoy. *The Good Guide: A Sourcebook for Interpreters, Docents and Tour Guides*. Scottsdale, Arizona: Ironwood Press, 1985.

Ham. "Cognitive Psychology and Interpretation." *Educational Roll of the Museum*. New York: Routledge, 1994.

Hein, George E. *Learning in the Museum*. New York: Routledge, 1998.

Hooper-Greenhill, Eilean. Ed. *Educational Roll of the Museum*. New York: Routledge, 1994.

Jensen, Nina. "Children, Teenagers, and Adults in Museums: A Developmental Perspective." *The Educational Role of the Museum*. New York: Routledge, 1994.

Krockover, Gerald H. and Jeanette Hauck. "Training for Docents: How to Talk to Visitors. American Association for State and Local History Technical Leaflet 125." *History News*, Volume 35, Number 3, March 1980.

Landscape Research. *Built in Milwaukee: An Architectural View of the City*. Milwaukee, WI: City of Milwaukee, Department of City Development, 1981.

Lang, Georgia and Stephen Fisher. "Responding to the Art in Language Arts." *Wisconsin English Journal*. Oshkosh, WI: Wisconsin Council of Teachers of English, vol.38, no. 2, Winter 1996, pp. 18-20.

Leon, Warren and Roy Rosenzweig eds. *History Museums in the United States: A Critical Assessment*. Urbana, Illinois: University of Illinois Press, 1989.

Larrabee, Eric Ed. *Museums and Education*. Washington, D.C.: Smithsonian Institution Press, 1968.

Lynn, Catherine. *Wallpaper in America*. New York: W.W. Norton and Company, 1980.

Merrill, Peter C. and Henry Geitz. *German-American Artists in Early Milwaukee: A Biographical Dictionary*. Madison, WI: University Press, 1997.

Morine, Harold and Greta Morine. *Discovery: A Challenge to Teachers*. Englewood Cliffs, NJ: Prentice Hall, Inc., 1973.

Moscardo, Gianna. "Mindful Visitors: Heritage and Tourism." *Annals of Tourism Research*, Vol. 23, No.2, pp.376-397, 1996.

National Center for History in the Schools. *National Standards for History for Grades K-4*. Los Angeles: National Center for History in the Schools, 1994.

Neal, Arminta. *Exhibits for the Small Museum: A Handbook*. Nashville: American Association for State and Local History, 1976.

Ogden, Marion G. *Homes of Old Spring Street*. Milwaukee, WI: Hammersmith-Kortmeyer Co., 1946.

Parker, Arthur C. *A Manual for History Museums*. New York: Columbia University Press, 1935. Reprinted New York: AMS Press, 1966.

Plante, Ellen M. *Women at Home in Victorian America: A Social History*. New York: Facts on File, Inc., 1997.



Purves, Alan C. and Theresa Rogers and Anna O. Soter. *How Porcupines Make Love III: Readers, Texts, Cultures in the Response-Based Literature Classroom*. White Plains, NY: Longman, 1995.

Rosenblatt, Louise M. *Literature as Exploration 5<sup>th</sup> Ed.* New York: The Modern Language Association of America, 1995.

Schlereth, Thomas J. "Historic Houses as Learning Laboratories: Seven Teaching Strategies. American Association for State and Local History Technical Leaflet 105." *History News*, Vol. 33, No.4, April, 1978.

Schlereth, Thomas J. *Victorian America: Transformations in Everyday Life, 1876-1915*. New York: Harper Perennial, 1991.

Schlereth, Thomas J. *Artifacts and the American Past*. Nashville: American Association for State and Local History, 1980.

Seale, William. *Recreating the Historic House Interior*. Nashville: Association for State and Local History, 1979.

Shulman, Lee S. and Evan R. Keislar eds. *Learning by Discovery: A Critical Appraisal*. Chicago: Rand Mc Nally and Co., 1966.

Simon, Roger D. "The City Building Process: Housing and Services in New Milwaukee Neighborhoods 1880-1910." *Transactions of the American Philosophical Society*. Vol.68, Part 5, 1978.

Slater, Agnes and LaVerne Rondeau and Greg Venne. "Project Engage - Museums Move High School Students Forward." Presented at the Midwest Museum Conference, Madison, Wisconsin, October 28, 1998.

Still, Bayrd. *Milwaukee: The History of a City*. Madison, WI, The State Historical Society of Wisconsin, 1948.

Stover, Kate F. "Is It Real History Yet?; An Update on Living History Museums." *Journal Of American Culture*,

Tilden, F. *Interpreting Our Heritage*. Chapel Hill: University of North Carolina Press, 1977.

Winkler, Gail Caskey. *The Well-Appointed Bath*. Washington, DC: Preservation Press, 1989.

Winkler, Gail Caskey and Roger W. Moss. *Victorian Interior Decoration*. New York: Henry Holt and Company, 1986.

Winterbotham, Nick. "Happy Hands-on." *Museums Journal*, vol.93, No. 2, 1993, pp.30-1. As reprinted in *The Educational Role of the Museum*. New York: Routledge, 1994.

Withey, Henry F. and Elsie Rathburn Withey. *Biographical Dictionary of American Architects (Deceased)*. Los Angeles: Hennessey and Ingalls, Inc., 1970.



“Wrought Iron Artistry by Cyril Colnik in Milwaukee.” *Austrian Information*. Vol. 50, No. 9, September 1997.

Zimmerman, Russell H. *Magnificent Milwaukee: Architectural Treasures 1850-1920*. Milwaukee: Milwaukee Public Museum, 1987.



# Index

---

## **A**

aesthetic sites · 86  
Angalypta · 29  
Archdiocese of Milwaukee · 4, 33, 63, 64, 65, 66, 68, 111, 114, 139  
Associated Charities · 48  
attic · 35

---

## **B**

Bakenhus, August · 55, 113  
    butler · 55–56  
basement · 39  
bathrooms · 92, 108  
Beaux Arts · 13  
Best and Company · 41–43  
    incorporation · 44  
Best, Charles · 41  
Best, Henry · 44  
Best, Jacob Sr. · 41, 42  
Best, Jacob, Jr. · 41, 42  
Best, Lorenz · 42  
Best, Phillip · 41, 42, 44, 47, 50  
Brunner, Jerome S. · 71, 73, 74, 79  
butler · *See* Bakenhus, August  
butler's pantry · 38–39, 113

---

## **C**

call system · 16  
carriage house · 5, 88  
child developed exhibits · 107  
Clas, Alfred C. · 10  
coach house · 64  
Coach House Inn, Inc. · 68  
cognitive development · 71–72  
Colnik, Cyril · 16  
Conlan, John T. · 69  
conservatory · 24–25  
constructivism · 72  
contrast · 79–81  
Cousins, Archbishop William Edward · 67

---

## **D**

Deutscher Club · 51  
dining room · 22–24, 103–4  
    servant's · *See* servant's dining room  
dinning room · 58  
discovery · 70, 77, 79, 82, 92, 104, 116

deductive · 70  
guided · 70  
inductive · 70  
problem solving · 70  
process · 71  
pure · 70  
transductive · 71  
discovery learning · 1, 2  
docents · 82–85, 89, 90  
documentary sites · 86

---

## **E**

east parlor · 21–22, 60, 64, 100, 101–3  
elevator · 35, 94, 112  
Elsbeth's room · *See* southwest room  
Ernst, Elsbeth von · 53, 61, 63, 99  
Ernst, Otto von · 18, 52, 53  
evaluation · 115  
experiential learning · *See* discovery learning  
expository method · 72

---

## **F**

Ferry and Clas · 10–11, 13, 86  
Ferry, George B. · 10  
Flemish Renaissance style · 4

---

## **G**

German theater · 50  
Germans in Milwaukee  
    building · 11–12  
    politics · 47  
Goodrich, William O. · 40, 53, 57, 60  
Grand Avenue · 10, 52, 68, 98  
grand stair · 28, 93  
Greenslade Bros. · 16

---

## **H**

hall  
    main · 19, 58, 17–19  
    second floor · 28  
    third floor · 33, 94  
Hartkopf, Herman · 55  
heating system · 16  
history · 78  
Hustis, John · 8–9



---

**I**

interpretation · 72, 74, 76, 77

---

**J**

Johnson Electric · 16

---

**K**

Kilbourntown · 6  
Kiley, Archbishop Moses Elias · 66  
kitchen · 37

---

**L**

Ladies' Parlor · *See* west parlor  
Leigh Yawkey Woodson Art Museum · 78  
library · *See* smoking room  
lighting · 15, 23, 87, 104  
lincrusta · 22  
literature · 78  
living history museums · 2  
Ludington, Charles · 8  
Ludington, Harrison · 6, 8  
Ludington, James · 8

---

**M**

maid's kitchen · *See* servant's dining room  
master bedroom · 92, 110–12  
master sitting room · 32, 92, 108–10  
Mather, Margaret · 58, 60  
McKim, Mead and White · 13  
Messmer, Archbishop Sebastian · 63, 64, 65, 66  
Meyer, Archbishop Albert Gregory · 67  
Miller Brewing Company · 42  
Milwaukee  
  brewing in · 44  
Milwaukee and Wauwatosa Railroad Company · 59  
Milwaukee Industrial Exposition · 47, 51  
Moscardo, Gianna · 77  
museum  
  defined · 1  
museum fatigue · 77  
Music Room · *See* east parlor

---

**N**

northwest bedroom · 91, 93, 106  
Nunnemacher, Emma · *See* Pabst, Emma  
Nunnemacher, Rudolph · 21, 60, 62

---

**O**

objective · 76, 86–87, 88, 89  
orientation · 96–99

---

**P**

Pabst Brewing Company  
  awards · 46  
  purchase offer · 47  
  workers · 49, 62  
Pabst Building · 59  
Pabst farm · 51  
Pabst Hotel · 58  
Pabst, Captain Frederick · 4, 5, 44, 86, 96, 99, 101, 104–5  
  art collector · 87  
  begins brewing · 42  
  charities · 46  
  GAR encampment · 46  
  personal · 49  
  death · 62–63  
  horticulturist · 24  
  non-brewing businesses · 58–60  
  politics · 47  
  prepares to build · 10  
  work habits · 50  
  worker relations · 49  
  youth · 39–41  
Pabst, Elizabeth · 50, 52, 53  
  marries · 52  
Pabst, Elsbeth · 29  
Pabst, Elsbeth von · 63  
Pabst, Emma · 21, 28, 50, 52, 53, 60, 61, 62, 63, 99, 100, 101  
Pabst, Frederick, Jr. · 50, 53, 60, 61, 63, 99, 100  
  marries · 61  
Pabst, Gustave · 50, 53, 60, 61, 63, 99, 100  
  marriage to Margaret Mather · 57–58  
  marries Hilda Lemp · 60  
Pabst, Maria Best · 4, 21, 33, 41, 49, 50, 53, 55, 57, 61, 63, 99, 101, 109, 134  
Pabst, Marie · 50, 52, 53, 57, 61, 99, 100  
pavilion · 60, 64, 89, 96, 113–14  
Piaget, Jean · 71  
Plank Road Brewery · 42  
plumbing · 87

---

**R**

Rakita, Nathan · 68  
Regency Room · 28  
Regency style · 28  
relevance · 73–74, 115  
representative sites · 87  
reproductions · 81



response based approach · 79–80, 81, 87, 88, 96, 102, 106  
response-based approach  
    and objects · 81  
retention · 75  
Rococo Revival · 20, 22, 101, 103  
room books · 90, 103

---

## **S**

Schandtein, Emil · 12, 43, 44, 52  
Schumacher, Frederick (Fritz) · 55, 56–57, 113  
Scott, S. B. · 7–8  
servants · 110, 112–13  
servant's dining room · 37–38, 112  
Siedentopf, Theodore · 54–55  
smoking room · 25–27, 64, 104–5  
Soehlein, Emma · *See* Pabst, Emma  
Soehlein, Frederick · 62  
southwest room · 29–30, 92, 107  
    third floor · 33–34  
Spring Street · 6, 7, 9, 10, 140  
Stritch, Archbishop Samuel Alphonsus · 66, 67  
study · *See* smoking room

---

## **T**

telephone · 16, 87  
third floor · 94  
Tilden, Freeman · 73

Tyncale · 22, 33

---

## **U**

Uihlein, Ida · 61

---

## **V**

vestibule · 17  
visitor center · 88–90, 113  
Von Treirs · 18

---

## **W**

west parlor · 19–21, 100, 101  
wine cellar · *See* basement  
Wisconsin Avenue · 5, 68, 98  
Wisconsin Heritages, Inc. · 5, 54  
    mission statement · 87  
Wisconsin Heritages, Inc., · 69  
Wisconsin National Bank of Milwaukee · 59

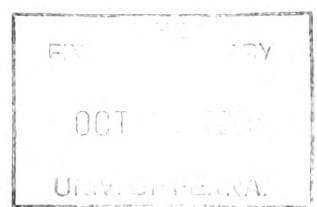
---

## **Z**

Zimmermann, Russel · 68







3 1198 02810 5810



N/1198/02810/5810X

3 1198 02810 5810



N/1198/02810/5810X